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Good MISS RON NIE golly

Ronnie Spector,
the original bad girl
of rock 'n' roll, brings
her unmistakable voice
— and life story —
to the Bay PAGE 22

STREET FIGHT

Google Buses are too big for neighborhoods P8

STAGE A REVOLUTION

SF Mime Troupe takes on income divide P29




PUMP IT UP

Climate change warnings come to gas stations P12


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NEW MEDICINE BASED ON AN 88-YEAR OLD THEORY BY ALBERT EINSTEIN CAN HELP ALMOST EVERYONE WHO IS SICK OR INJURED!

What you are about to read may be the most important information you've ever read. Here is why. Albert Einstein was, quite possibly, the most intelligent person who ever lived. His theories and ideas were so far ahead of his time, that even now, the smartest scientists alive are still discovering his value. One of his theories published in 1917, worked out the theory of how lasers function. However, it was not until May 16, 1960 (43 years later) that the first actual laser was developed by an American scientist. Since then, scientists and inventors have developed many types of lasers and all kinds of uses for them. They can be used as a scalpel that is so delicate, it can be used on the eyes of human beings. Lasers are used to read price codes at your local supermarkets. And they're used to play music and video on your CD's and DVD's.

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To Help Almost Every Health Problem Ever Experienced By A Human Being! Dr. Lytle believes (as do many other people) low-level laser therapy will become the medicine of the future. If you hold a low-level laser device against the skin of your body and turn it on, you will be able to see the laser light... but... you will not be able to feel it. There probably won't even be a sensation of warmth. Laser light is as gentle as the kiss of a butterfly. But, from a healing point of view,

it is quite possible it is more effective than drugs or surgery. Low-level laser therapy is not just the medicine of the future. For many people who know about it, it is the "medicine" they use now. The problem of trying to explain the healing powers of low-level laser therapy is...

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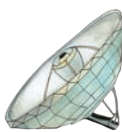
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GUARDIAN ON THE MOVE

There were a couple of big changes for the **Bay Guardian** this week. We and our sister newspapers within San Francisco Media Company — San Francisco Examiner and SF Weekly — moved into the Westfield Mall. Yes, the mall, but in the fifth floor business offices formerly occupied by the San Francisco State University School of Business extension program. The company, owned by Black Press in Canada and Oahu Publications in Hawaii, also named Glenn Zuehls as the new publisher and Cliff Chandler, who worked for the Examiner for years, as the senior vice president of advertising. Zuehls, who comes from Oahu Publications, replaces Todd Vogt as the head of SFMC. Zuehls and Chandler told the staff of all three papers that their primary goal is to grow the company's revenues.



WAXING NOSTALGIC

The new **Madame Tussauds** wax museum attraction opened June 26 at Fisherman's wharf — and includes SF-specific figure replicas like Mark Zuckerberg, Harvey Milk, and, of course, our real mayor, Nicolas Cage (pictured). See the Pixel Vision blog at SFBG.com for more creepy-ish pics and a review.

UNION PROUD

If BBQ and black-market fireworks aren't your idea of showing civic pride, make your way over to the Mission's Redstone Building (2940 16th St. at Capp) for a street fair Sat/5 with local musicians, poets, visual artists, and more, to mark the 100th anniversary of the SF Labor Temple and call attention to current labor issues like the fight for a \$15 minimum wage. Built by the city's Labor Council in 1914, the building formerly housed SF's biggest labor unions and was the planning center for the famous 1934 General Strike. This celebration is part of **Labor Fest**, now in its 20th year, which runs throughout July around the Bay Area — for more: www.laborfest.net

QUEER SPIRIT ROILS PRIDE

Even as an awareness of the ever-growing commercialization of **SF Pride** dawned on younger participants, a spirit of activism also took flight. Community grand marshal Tommi Avicolli Mecca led a fiery parade contingent (above) of housing activists in Sunday's parade, protesting skyrocketing evictions in San Francisco. The anti-eviction brigade staged a die-in in front of the official parade observation area. Friday's Trans March was the biggest so far, and Saturday's Dyke March featured a huge contingent marching under the banner "Dykes Against Landlords." Meanwhile, hundreds of protestors targeted a Kink.com prison-themed party, saying it glorified a prison-industrial complex, which "destroys the lives of millions of people." Seven of the protestors were arrested, and charges of police brutality are being investigated.



TEN-YEAR GRIND

Kids and pro skaters from **One Love** boards tore up "the island" — between the Ferry Building and the Embarcadero — with flips, kick tricks and plants June 29, celebrating the tenth anniversary of the much loved skate spot. Local Hunters Point pro skater Larry Redmon sat watching the new generation of skaters and offering pointers. Sure downtown has more grind blockers than it did a decade ago, but as Redmon says, "We out here."

PHOTO BY PAUL INGRAM



LIFE'S A STAGE

Hark! It must be summer, because all the companies dedicated to **outdoor theater** are opening new productions in parks across the Bay Area. Aside from the San Francisco Mime Troupe's *Ripple Effect* (see feature in this issue; www.sfmt.org), Marin Shakespeare is presenting *As You Like It* in San Rafael (pictured), with *Romeo and Juliet* opening later in July (www.marinshakespeare.org); Free Shakespeare in the Park brings *The Taming of the Shrew* to Pleasanton and beyond (www.sfshakes.org); and Actors Ensemble of Berkeley goes stone-cold Austen with *Pride and Prejudice* in John Hinkel Park (www.aeof-berkeley.org). | AS YOU LIKE IT PHOTO BY STEVEN UNDERWOOD



SNAPSHOT: LGBTQ PRIDE

PHOTO BY @KRISKRUSE

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "glass"

THE WILLIE CONNECTION

Muni's workers and the SFMTA reached a final labor deal over the final weekend of June, but Mayor Ed Lee is telling news outlets the real dealmaker was former mayor **Willie Brown**. "He's someone who understands the city, understands labor, the underlying interests," SFMTA Director Ed Reiskin told various news outlets. Reports say Brown went unpaid by the city for the deed. That's hard to believe: Anyone who knows Slick Willie knows he seldom does anything for free.

LESBIANS BASHED AT PRIDE

While there were some disturbing anecdotal reports of homophobic slurs and queer bashing at **Pride** this year (including one of a Sister of Perpetual Indulgence and her husband being attacked at Pink Saturday), San Francisco Police Department spokesperson Albie Esparza said police are only investigating one incident so far as an actual hate crime. It occurred on June 28 around 5:30pm near the intersection of Mission and Ninth streets when two young lesbians were subjected to homophobic taunts and then severely beaten by five young male suspects, all of whom remain at large. They're described at 16 to 20 years old, two black, three Hispanic. Esparza said hate crimes are defined as attacks based solely on being a protected classes, so that doesn't include robbery or assaults in which racism or homophobic slurs are used, if that doesn't seem to be the motivation for the attacks.



SHARON SELLS OUT (THE INDEPENDENT)

Despite her catalog full of confessional songs about nasty breakups and other dark subject matter, **Sharon Van Etten** was all smiles during two sold-out shows at the Independent June 29 and June 30. Leaning heavily on songs from her new album, *Are We There*, Van Etten and her four-piece band even led the adoring crowd in a cheerful sing-along at one point. On her next pass through town, we expect to be seeing her on a much bigger stage.

PHOTO BY CHARLES RUSSO

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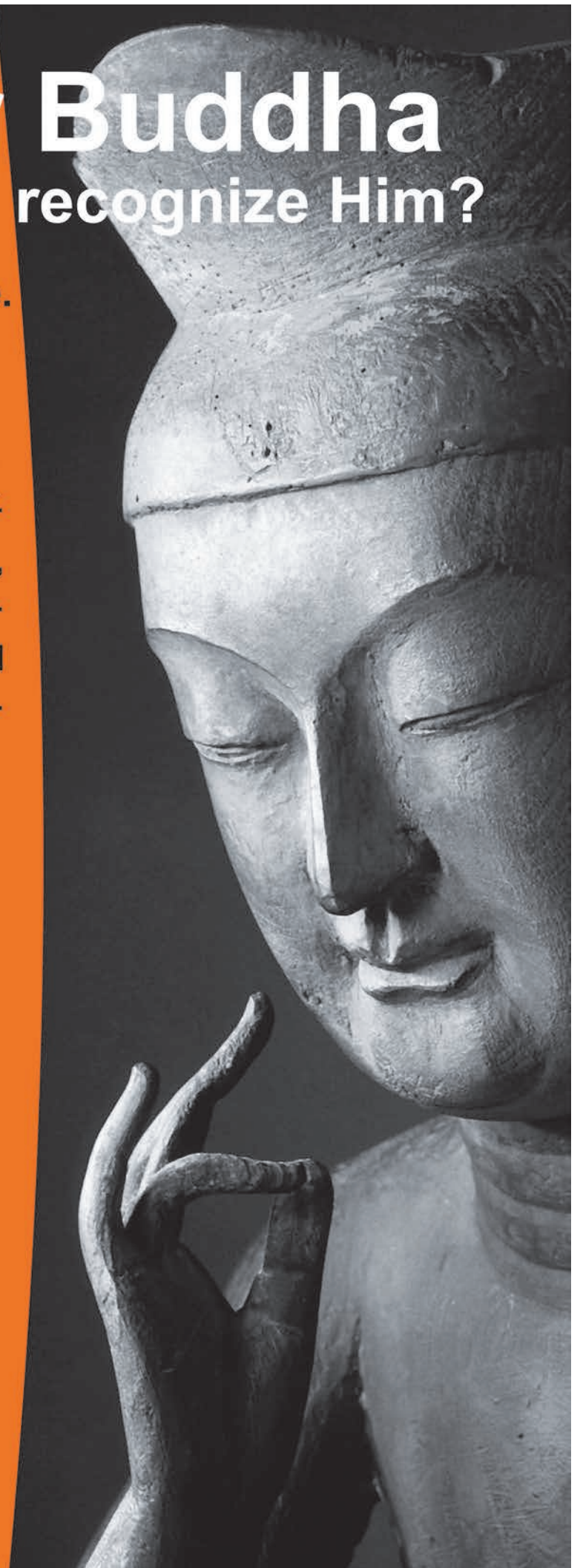
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Michiko Ishikawa has lectured widely in the U.S. and Japan and is a long time co-worker of artist and author Benjamin Creme.

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Solving the housing crisis takes all San Franciscans, even big tech

BY JOSEPH TOBENER

OPINION This week, San Franciscans learned that they will not be able to rely on Sacramento to fix the housing crisis. State lawmakers voted down Senate Bill 1439, which would have stopped speculators from using the Ellis Act to evict and convert buildings to upscale offices and TICs. One Assembly Democrat said that San Franciscans were “exaggerating the problem.” That same day, my office received Ellis Act eviction notices for 21 tenants from an artist building at 16th and Mission streets. The building has a new buyer, and it will soon be a high-end commercial space.

I was a tenant rights attorney during the first dot-com boom, and without question, this new housing crisis is much worse. The gentrification is more widespread and permanent. This time around, the evicted teachers, musicians, and artists are not simply moving down the street to smaller units, they are being priced out of San Francisco altogether.

We need to decide now, as San Franciscans, what we want our city to feel like in a decade. Here are five things I believe we need to do now to address the crisis:

1. Collaborate with tech leaders, rather than vilify them. I have been as guilty as the next person in blaming and berating big tech, ignoring the fact that many of my neighbors, clients, and friends are longtime San Franciscans who work in the tech industry. Enough blaming. We need to somehow bring tech to the table to help create large-scale solutions to the housing crisis. It may not be easy to do.

Earlier this year, Marc Benioff, the CEO of Salesforce, criticized tech companies for being “stingy” in giving to their communities, and I have heard nonprofit fundraisers echo this. If true, we need to find out why. On the other side, our healthy anti-corporate, ‘us and them’ mindset, which is deeply rooted in San Francisco’s political tradition, is not serving us in collaboratively addressing the housing crisis.

While there are a handful of high-profile examples of tech

workers wrongfully displacing tenants, tech workers are not the real problem. It is true that tech money drives up prices, but the real villains are the predatory speculators who are profiting from our shared crisis. The bottom line is, like it or not, tech is here to stay, and tech leaders have the resources to fund the arts, help our schools, and yes, help us address the housing crisis.

2. Stop illegal mergers of multi-unit buildings into single-family mansions. It is not enough to have regulations in place to prevent mergers. Real estate speculators are merging units surreptitiously, without permits. The Department of Building Inspection needs to actively police projects. And all San Francisco residents need to share in the responsibility of ensuring that speculators are not doing major construction without permits in our neighborhoods.

3. Support legislation to stop landlords from renting their units as hotel rooms.

It is estimated that more than a 1,000 units in San Francisco are being rented out full-time for short-term corporate or tourist use. We need a law to get these units back into the permanent housing stock.

4. Donate to the Community Land Trust and the Community Arts Stabilization Trust. Community land trusts are buying property to permanently preserve residential housing and art space. We need to do more to support these organizations. Other cities do a much better job than San Francisco in partnering with corporations to preserve culture.

5. Support an anti-speculation tax.

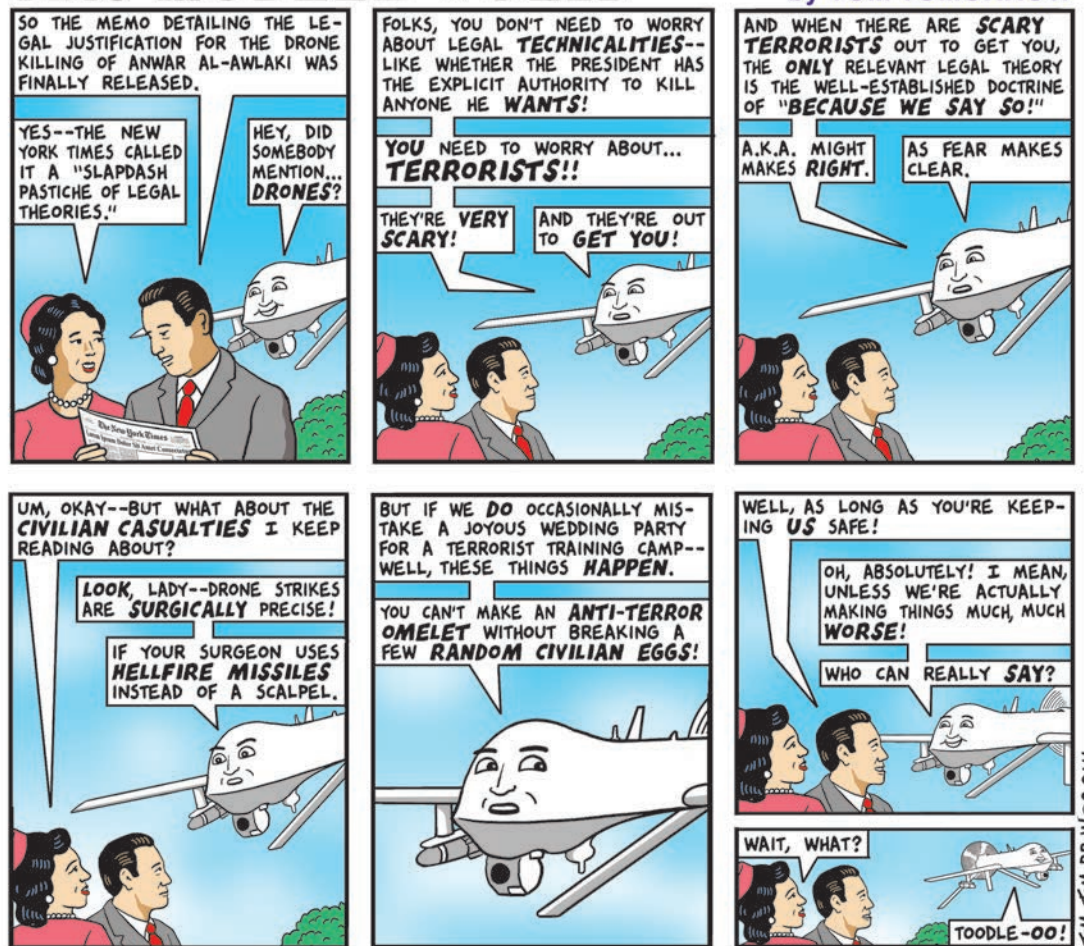
Tenant activists have introduced an anti-speculation tax designed to stop real estate flipping. Our office sees the same LLCs flip properties time and time again.

Ultimately it is up to *all* San Franciscans to embrace this cause if we hope to preserve the diverse and complex character of our city. One thing is sure: We cannot wait to add our voices, or it will be too late. **SFBG**

Joseph Tobener is a tenant rights attorney.

THIS MODERN WORLD

by TOM TOMORROW



Don't weaken chain store protections

EDITORIAL As we reported two weeks ago (“Breaking the chains,” June 17), the San Francisco Planning Commission will soon consider rival measures to modify the city’s decade-old policies regulating chain stores (aka formula retail businesses) and giving neighborhoods the ability to reject them. This should be viewed as a chance to strengthen protections, not to weaken them at a time when small businesses need all the help they can get.

There are a number of important reforms in both the formula retail proposal by Sup. Eric Mar and the one developed by the Planning Department in coordination with the Mayor's Office. Both expand on the types of businesses covered by the regulations, they close key loopholes, and they require more detailed economic studies to give the public and policymakers more information on how chain stores impact neighborhood commercial districts.

But in exchange for those protections, the Planning Department measure also makes concessions

that are unacceptable and inconsistent with the formula retail standards that voters adopted through Prop. G in 2006. Specifically, planners are making the dubious claim that they have the authority to increase the threshold of what's now considered a chain from 11 stores up to 20 stores, unilaterally rejecting a compromise number negotiated at the time between progressive leaders and the business community.

The logic offered for that change is equally questionable. The planners and backers of the change in the Mayor's Office and business community say local businesses that grow beyond 11 outlets — such as Philz Coffee, Lee's Deli, and San Francisco Soup Company — shouldn't be "punished for their success" by enduring a lengthy and expensive conditional use permit process.

But gathering information and letting the community have a voice isn't punishment. Larger businesses have more resources to go through the approval process, and the city rarely rejects for-

mula retail applications anyway. Planners argue that the conditional use process is onerous and can take six months or more — but that's an argument for reforming the process, not bypassing it. The Mayor's Office should devote resources to hiring more Planning Department staff to speed up this process, raising the fees on applicants to do so if necessary.

The Planning Department proposal also makes no effort to determine who owns the business that wants to open here, allowing corporations to create endless subsidiaries and spinoffs to bypass the formula retail controls, something the city already has seen with the controversial Jack Spade application in the Mission District and other projects.

Corporations can be wily and predatory as they seek to endlessly expand into new markets, and if San Francisco's nationally recognized controls are to have any relevance, they'll need to adapt to changing circumstances. That means we need to strengthen and not weaken them. **SFBG**

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CONTRIBUTING WRITERS ROBERT AVILA,

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ART DIRECTOR BROOKE GINNARD

SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS TIM DAW,

KEENEY + LAW PHOTOGRAPHY, MIKE KOOZMIN,

BRITTANY M. POWELL, MATTHEW REAMER,

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SIXTEENTH + BROADWAY PHOTOGRAPHY,

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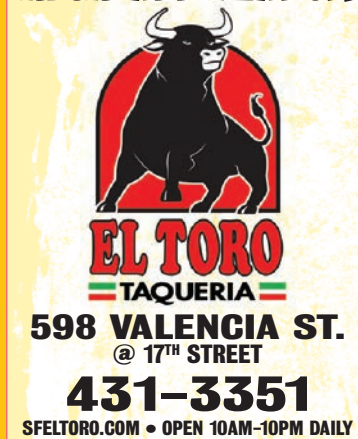
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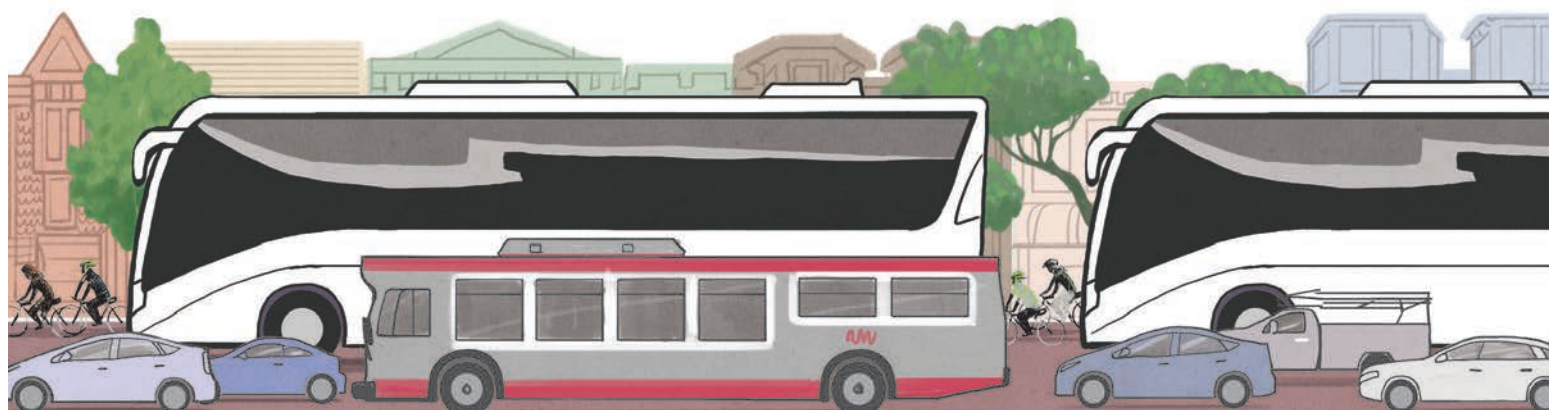
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OPINION STREET FIGHT

GARGANTUAN SHUTTLE BUSES ARE OUT OF SCALE ON MOST STREETS.

GUARDIAN ILLUSTRATION BY JEN OAKS



BY JASON HENDERSON
news@sfbg.com

STREET FIGHT With most city officials supporting the accommodation of private transit in some form, the San Francisco Municipal Transportation Agency is now vetting where tech workers should board and egress the private corporate commuter buses that ply the 101 and I-280 between San Francisco and Silicon Valley suburbs. A list of proposed bus stops was circulated in June, and the first round of bus stop proposals is set for approval in August.

Short of a proper environmental study, which is the subject of ongoing litigation, the list deserves more scrutiny and deliberation because certain areas of the city — such as Hayes Street in the Western Addition and 18th Street in the Mission — might be effectively made into Google Bus sewers.

I hope SFMTA is open to reconsidering some of these proposed bus stops.

Rather than jamming oversized interstate highway-scale coaches on human-scaled, walkable, and bikeable streets with important Muni routes, SFMTA ought to steer them where they are more appropriate: on the wider, car-oriented streets that bifurcate the city.

For example, the current proposal for private commuter buses in the Western Addition is to have these mammoth and incongruent buses running on Hayes Street using Muni stops at Clayton, Steiner, Laguna, and Buchanan.

This is bad news for passengers on the 21-Hayes, a key neighborhood-serving electric trolley bus that has gotten short shrift in the city planning process. With 12,500 boardings daily, the 21-Hayes is often at capacity every morning before it crosses Van Ness.

Just last week, I was on a packed 21 that was blocked (illegally) by a huge corporate bus on Hayes. With an already dense and slow traffic situation, this added at least 30 sec-

Google Bus sewers

Bulky shuttles belong on car-centric corridors, not neighborhood streets

onds to the trip before the 21 could access its stop. Repeat that multiple times in the morning and afternoon and you can see that this will be a mess. It's not worth the dollar the SFMTA collects for such stops, that's for sure.

Concentrating the private buses on the 21 line (or the 33 in the Mission) will block Muni where Muni is already slow, unreliable, and overcrowded. It will also diminish walkability and bicycle safety on Hayes and other streets identified in the current list (including the commercial corridors on Divisadero and 18th Street in the Mission.)

Rather than streets such as Hayes, SFMTA should redirect the private buses to the multilane, one-way couplet on Fell and Oak streets, only one block south. Along the corridor, SFMTA could collaborate with the private systems to establish new bus stops (red paint) at Clayton, Masonic, Divisadero, Fillmore, and near Octavia. This scheme would limit clunky turn movements onto neighborhood streets by oversized buses and contribute to traffic calming.

In the mornings, the buses would pick up passengers on Oak Street, starting along the Panhandle, then travel towards Octavia Boulevard before swinging onto the freeway southbound. In the evenings the buses would exit the freeway at Octavia, and stop at drop-off hubs on Fell, between Octavia and Laguna, and then stop incrementally toward Golden Gate Park.

Additionally, the city needs to consider a space for the underpaid, nonunionized drivers to pull over and rest before and after long segments of freeway driving. We want these buses to be safe.

Similar arrangements should be made to spare 18th Street in the Mission from reverting to a Google bus sewer, with emphasis on private corporate bus stops on South Van Ness or Guerrero-San Jose. Surely there are other examples in other parts of the city.

The urgent affordable housing crisis aside, this could be a win-win from a transportation perspective. Tech workers would no longer get blamed for blocking Muni and they can know that while waiting for their bus, they are contributing to calming erstwhile hazardous streets.

There's a lot of opportunity to combine these new bus stops with traffic calming at dangerous intersections such as Fell and Masonic or Oak and Octavia, all without mucking up Muni or diminishing the walkable human scale of nearby neighborhood commercial streets. And hey, since this is all a "pilot program," no pesky and expensive EIR is needed — right?

Thinking long-term, this scheme could be a template to jumpstart making this ridiculous private transit system into a regional *public* bus system modeled on AC transit or Golden Gate Transit, a service open to all. Our car-centric streets are ripe for express bus service and this would help relieve parallel lines like the N-Judah, while enabling the city to attain its aspiration of 30 percent mode share on transit.

And for Mayor Ed Lee and pro-tech-bus members of the Board of Supervisors, it helps with their "vision zero" rhetoric of increasing pedestrian safety because placing the buses on car-centric one-way couplets can help calm traffic.

With a little cajoling by the mayor, he could get his tech spon-

sors to underwrite streetscape and beautification at the bus stops along these kinds of streets.

After all, Mayor Lee needs to find the money, because last month he betrayed pedestrian and bicycle safety and Muni when he abandoned support for increasing the Vehicle License Fee locally this fall, all the while misleading the public about the important role of Sunday metering. Perhaps it's time for a tax or license fee on the ad hoc private transit system?

SLOWING DOWN

Speaking of vision zero, Sup. Eric Mar deserves hearty thanks for proposing to reduce speed limits citywide. This is one of the most effective ideas to come from the progressive wing of the Board of Supervisors in a long time and should be implemented yesterday. Higher speeds maim and kill, and the faster cars go the more voracious the appetite for both fuel and urban space.

With reduced speed, the motorist would still be able to drive, just more slowly, perhaps with less convenience than now. But over time the options of cycling, of walkable shopping, and improved public transit would synchronize more seamlessly as car space is ceded to separated cycletracks and transit lanes.

My suggestion is to make the city navigable by car at no greater than 15 miles per hour, a speed deemed not only to be comfortable on calmed pedestrian streets, but also to minimize injury and fatalities when there are collisions. Ultimately, our efforts to curb global warming, reduce injury and death from automobility, and make the city more livable obliges us to slow down, so looking at speeds is a step forward. **SFBG**

Street Fight is a monthly column by Jason Henderson, a geography professor at San Francisco State University and the author of Street Fight: The Politics of Mobility in San Francisco.



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FROM LEFT: DESIRAE HARP STARS IN CEG-FUNDED OPERA *THE LARIAT*; HE MOVED SWIFTLY; CEG-FUNDED PROJECT *THE ORACLE ROOM* BY LENORE CHINN; RIC SALINAS AND LUIS "XAGO" JUAREZ IN *PLACAS*, WHICH WAS SPONSORED BY THE ARTS IN COMMUNITIES PROGRAM HE MOVED SWIFTLY PHOTO BY JAMES REYNOLDS



BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS Not many plays feature an all-Latino cast, let alone all-El Salvadoran. But Paul Flores' *Placas* placed brown actors and a brown experience center stage. The 2012 production explored a father and ex-gang member's struggle, leading his son out of a hard life of drugs, violence, and perhaps death.

The play garnered mixed reviews from critics, but among Salvadorans, it was a huge hit.

"You had older generations coming to see the play right alongside their grandkids," Flores told the Guardian. The play's premiere packed its 500-seat venue, and sold out seven out of its eight nights in San Francisco. "We tapped a community thirsty to hear its stories told."

Placas is the kind of creative work not being funded often enough by the city's largest arts grant organization, critics are saying. At a contentious San Francisco Board of Supervisors Budget and Finance Committee hearing on June 20, artists told supervisors that programs serving diverse communities were severely underfunded, and alleged the city's major arts funder, Grants for the Arts, awards money disproportionately to art forms favored by white audiences.

Spurred by public outcry and city studies, Sups. Eric Mar and London Breed recommended the transfer of \$400,000 in unused funding from GFTA to another city arts funder, the Cultural Equity Grant (which funded *Placas*), to direct arts money to people of color.

The transfer won't be approved until it goes before the full Board of Supervisors later this month. But as San Francisco studio and housing rents soar, Mar said this was vital to keeping diverse artists in the city.

Painting with more colors

Study finds city arts funding disproportionately goes to arts created by and attended by white people

"I think the crisis for arts groups now is many of them are being displaced," he told the Guardian. "How can the city subsidize groups with low rent or free rent, and how could we support small groups [to prevent them from] being displaced?"

The Guardian reached out to City Administrator Naomi Kelly for comment (her office ultimately directs arts grants funding). She was unavailable for an interview before we went to press, but her spokesperson Bill Barnes told us, "I don't think we should be in a position of having governments regulate artistic content."

But in a way, the government already does. The GFTA funding is made up of city dollars, and for decades its funding priorities have scarcely changed, favoring many of the largest mainstream organizations.

GFTA funds many arts organizations, but a recent report by the Budget and Legislative Analyst's Office found it awarded about 70 percent of grants to organizations with mostly white artists who mostly cater to white audiences. The San Francisco Symphony Orchestra, San Francisco Ballet, San Francisco Opera, City Arts, the Exploratorium, the Museum of Modern Art, and the American Conservatory Theater received over one-third of GFTA funding over the past five years, the report found.

"The Bay [Area] will soon be 70 percent people of color," Andrew Wood, director of the SF International Arts Festival, told the Guardian. "Why invest so heavily in organizations that are such a

minority of the population?"

Taken on its face, the findings show a stark divide between funding for smaller, struggling minority arts groups and large, independently funded arts groups with predominantly white patrons. The report looked at GFTA arts funding of three categories: people of color (Asians, African Americans, and Latinos), ethnic minorities (Arab/Middle Eastern/Jewish), and LGBT organizations. The funding for these categories remained steady at about 20, 2, and 5 percent of arts funding, respectively, since 1989.

The lack of funding is one thing, but critics say the pattern indicates an outright dismissal of the broader community. A mass email "The State of the Arts in San Francisco" sent to the arts community from a group calling itself Arts Town Hall Organizing Committee said the outcry against critiques of GFTA's funding was "advanced by fringe members of the arts community."

Realizing it called black, Asian, and Latino artists a "fringe community," the San Francisco Arts Alliance (a signatory to the email composed of San Francisco's symphony, opera, and other GFTA-funded organizations) quickly backpedaled. It said the email was sent on its behalf by the public relations firm Barnes Mosher Whitehurst Lauter & Partners, a group that often runs astroturf campaigns for mainstream organizations.

One reason for GFTA's inability to fund diverse arts groups may be a lack of trying: The BLA found the GFTA "does not have a definition or

criteria for granting funds to people of color organizations."

This color blindness is a problem, Wood told us. "[The money] the city invests in the War Memorial Opera House compared to the Bayview Opera House, also city owned, is completely out of whack," he said. The Bayview Opera House was one among six "cultural institutions" to receive a portion of a \$400,000 GFTA award, according to the organization's 2013/14 annual report. Conversely, GFTA awarded the San Francisco Opera \$653,000 the same year.

"They're two different universes," Wood said.

Allocating more funding for the Cultural Equity Grants was an oft-mentioned method for better supporting disadvantaged artists, the report found, even though GFTA and CEG share many of the same grantees.

Some say the report's numbers don't add up. San Francisco Arts Commission Director of Cultural Affairs Tom DeCaigny, a longtime local artist, disagreed with how the BLA defined which groups were white, ethnic, or otherwise.

"The methodology in the report assigns people an identity, and I know some of our grantees were referred to as white when they're not," DeCaigny told the Guardian. "We would want to see organizations self identify."

Those faults undermine the value of the BLA's findings, although he said, "I'm hesitant to comment on the value of that report."

But some in the arts community felt DeCaigny's opinion aligns

suspiciously closely to the mayor's priorities: funding the preferred arts organizations of his wealthy donors (like the symphony). We reached out to the San Francisco Symphony for comment but its representatives told us it would be unable to respond before our deadline.

DeCaigny defended the symphony, noting its annual Lunar New Year and Day of the Dead concerts serve diverse audiences. For the economically disadvantaged, he said, the symphony offers free concerts open to the public in Dolores Park, and that the symphony's "artists are very diverse."

The donors are mostly white, he said, "but that's true in other sectors as well. It has more to do with how wealth is distributed in our society."

But Flores, *Placas*' director, explained the need for ethnically diverse art was not just about who consumes it, but what message the art is sending to the audience. Nothing revealed this more, he said, then when he took *Placas* on tour across the United States. While in New York City, he conducted an informal poll.

"I asked, 'When I say San Francisco, what do you think of?' They said the 49ers, the San Francisco Giants, the Golden Gate Bridge. They didn't think gangs, pupusa, cumbia," he said. That's why *Placas*, which told the story of gang life among San Francisco Salvadorans, had such impact in the city and even beyond its borders.

"I love telling stories about San Francisco," Flores told us. "The symphony doesn't do that, the opera doesn't do that. What does that? Locally generated art."

The Board of Supervisors Budget and Finance Committee is tentatively slated to hold a hearing on allegations made in the BLA report on July 16. **SFBG**

Jasper Scherer contributed to this report.



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BY HOLLY MCDEDE
news@sfbg.com

NEWS Warning! This is just a friendly reminder that your petroleum habit is hurting us all.

Berkeley's Community Environmental Advisory Commission recently approved the concept of stickers to be placed on gas pump handles that warn drivers that greenhouse gases such as those emitted from automobile tailpipes contribute to global warming. If it makes sense to warn that cigarette smoking increases the likelihood of developing lung cancer, then hey, why not remind drivers that by using fossil fuels, they're increasing the planet's temperature and volatility.

The campaign is led by 350 Bay Area, a grassroots environmental organization affiliated with 350.org, a global climate movement. The name reflects its main goal: follow scientists' warnings to reduce the amount of CO₂ in the atmosphere from its current level of 392 parts per million to below 350 ppm, a crucial threshold of climate instability.

While Berkeley has gained the most political traction for 350 Bay Area's "Beyond the Pump" campaign, 350 Bay Area is also working on getting San Francisco to adopt the gas pump stickers and other planet-saving tactics.

Since last year, advocates with 350 Bay Area worked in collaboration with Sup. John Avalos on a 10-Point Climate Action Work Plan that was officially adopted in April. This plan commits the Bay Area Air Quality Management District to reducing greenhouse gas emissions to 80 percent of 1990 levels by 2050. The group has also been in contact with Avalos and his legislative aide Jeremy Pollack about sponsoring an ordinance to place the warning stickers on gas pumps in San Francisco.

"I think it's great. We need reminders about the impact of fossil fuels on an individual basis," Avalos told the Guardian. "We have choices, and this is a great way to build awareness of those choices."

Avalos said that his office has already started looking into the

Pumping up awareness

Campaign to put climate change warnings at gas stations gains traction in Berkeley and San Francisco

idea of putting stickers on gas pumps. Right now, he's still waiting on enough research to ensure the stickers can pass legal muster against any challenges by the petroleum industry.

"Hopefully it will work out. The City Attorney is looking into it, and we're waiting to see what happens with Berkeley," Pollack told the Guardian. "We tried something similar with warnings about cell phone radiations, but the court struck it down."

He's referring to the nearly three years of legal battles with the mobile phone industry group CTIA over a San Francisco law passed in 2011 that had required every store selling cell phones in the city to display the specific absorption rate of radiation expected from each phone model.

CTIA took San Francisco all the way to the 9th Circuit US Court of Appeals, saying the law interfered with their free speech rights. And, it won. Finally, last May, San Francisco gave in and killed the warning law. Those legal battles are not something San Francisco is likely to forget, no matter what environment-friendly warning labels come along.

a gentle push. According to a recent poll by the Yale Project on Climate Change Communication, 77 percent of San Franciscans think that residents should be doing more to address climate change. The stickers could serve as a gentle push in that direction, and though Avalos is confident his city will get stickers eventually, it looks like Berkeley residents will get their warnings first.

"We're not going to stop at Berkeley," Jack Lucero Fleck, 350 Bay Area Steering Committee member, told us. "Right now, there's no clues in gas stations that fossil fuels might be a problem. But advertising works. That's why corporations spend billions on it. The human mind can't ignore it."

The campaign — the only one in the country with political fraction — is parallel to a Toronto campaign called Our Horizon. But unlike the stark, graphic warnings in Canada, 350 Bay Area takes heed from failed attempts by the US Food and Drug Administration to pursue graphic cigarette warning labels.

Right now, thanks to tobacco advocates who've aggressively protected their free speech rights, warnings on US cigarette packaging are tame. But if you go to Canada for a smoke, you'll find packaging that reads, "This is what dying of lung cancer looks like," followed by the image of an emancipated, corpse-like body. The least graphic image is of a gentle crib, but even that's followed by information about the connection between smoking and Sudden Infant Death Syndrome.

Berkeley could opt for similar, hardcore carbon emission warning graphics (picture it now: baby polar bears balancing on ice, fish washed up on shores,

massive dust clouds about to drown villages), but 350 Bay Area is more mindful of the legal fallout that would likely follow.

Instead, the Berkeley warning sticker samplers are downright peppy. In hot pink, the sticker shouts, "Global warming alert!" followed by a pastel blue that informs drivers, with the gentle nudge of a concerned parent, "Burning gasoline emits CO₂. The City of Berkeley cares about global warming." Then there's a picture of a cute little car emitting a cloud of murky CO₂.

"We wanted the language to be careful and the facts noncontroversial," 350 Bay Area Campaign Manager Jamie Brooks told us. "We have to be as gentle as possible. It's tough love."

One sticker sampler reads, "The State of California has determined that global warming caused by CO₂ emissions poses a serious threat to the economic well-being, public health, natural resources, and the environment of California."

You can't really argue with that, it's even enshrined in California law. Plus, the stickers aren't anywhere near the gruesome Canadian samples that show famine in deserts and unhappy kids suffering from smog-induced asthma.

Berkeley City Council member Kriss Worthington, who sponsored the council item in support of the stickers, said, "We made sure we had language that wasn't questionable and that it wasn't pre-emptive to state or federal law. The language

in the stickers is already law

in the state of California."

Sure enough, the California Global Warming Solutions Act, adopted in 2006 as Assembly Bill 32, already states that emissions are harmful to humans and the environment.

Yet Western States Petroleum Association's President Catherine H. Reheis-Boyd isn't pleased. She issued what Brooks called a "love letter" to the advisory committee. Just as tobacco lobbyists argued that cigarette warnings are forced — and therefore not free — speech, Rheis-Boyd ignores the global warming debate and instead focuses on the US Constitution.

"Far less restrictive means exist to disseminate this information to the general public without imposing onerous restrictions on businesses and forcing unwanted speech in violation of the First Amendment," she wrote.

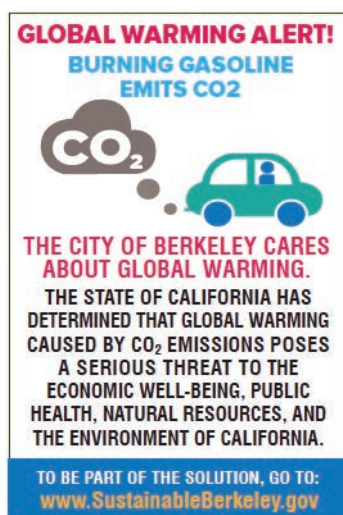
Reheis-Boyd goes on to appeal to Berkeley's history in the Free Speech Movement: "Perhaps no city in our nation has as rich a tradition in the exercise of the First Amendment right to freedom of speech as the City of Berkeley." She also accuses 350 Bay Area of advancing messages that are not "purely factual" but a "policy determination by the State of California."

This is true; the stickers do reflect policy determination from AB 32, which mandates the state to reduce greenhouse gas emissions, and that's why they're likely to stick.

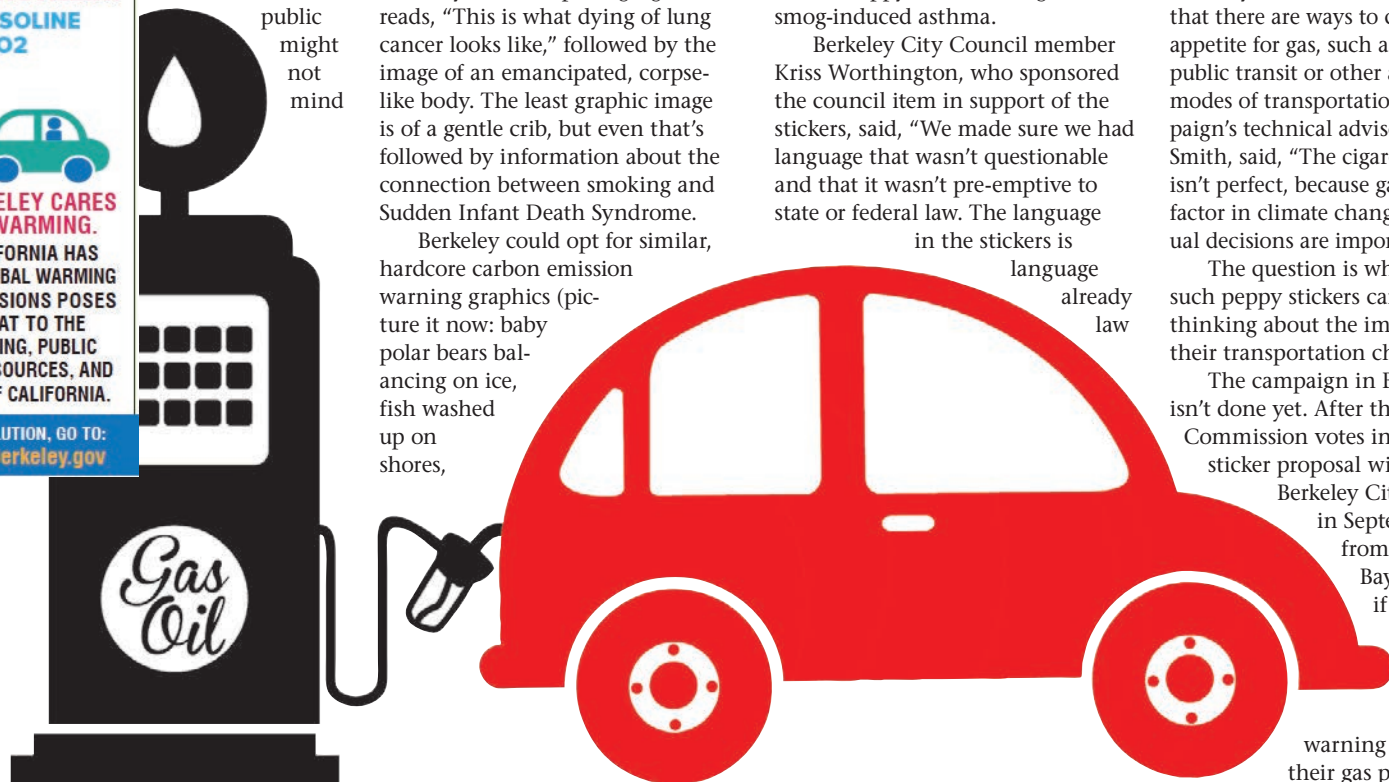
Besides, the stickers will likely only appeal to global warming believers; they're meant to remind drivers that there are ways to curb their appetite for gas, such as by choosing public transit or other alternatives modes of transportation. The campaign's technical advisor, Dr. Kirk R. Smith, said, "The cigarette analogy isn't perfect, because gas is only one factor in climate change. But individual decisions are important."

The question is whether or not such peppy stickers can get drivers thinking about the implications of their transportation choices.

The campaign in Berkeley isn't done yet. After the Energy Commission votes in July, the sticker proposal will head to the Berkeley City Council in September. And from there, 350 Bay Area will see if those in San Francisco might like some friendly warning stickers on their gas pumps. SFBG



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NEWS

FOUR WAYS TO SAVE CCSF: GUESS WHICH ONE IS A TRAP?

STATE CAPITOL PHOTO BY SASCHA BRÜCK; DENNIS HERRERA PHOTO BY JEFF CHIU/AP

It's a trap

City College's accreditors offer the school a way out, but past actions raise doubts whether they can be trusted

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS As City College of San Francisco struggles to loosen the noose around its neck, this week its accreditors are slated to offer the college a new way out. But some skeptics are sounding the alarm: It's a trap.

The Accrediting Commission of Community and Junior Colleges is scheduled to vote on and announce a newly revised version of its "restoration policy," which some journalists have called City College's salvation.

"Huge CCSF Win: College Won't Close," one San Francisco Chronicle headline read. Bay Area TV stations and others echoed the jubilant headline, saying City College was saved. Chancellor Art Tyler told the Chronicle he would "absolutely" apply for restoration status. But many are calling the restoration policy a poor choice for the college's future.

"Rumors of City College being saved are premature," Alisa Messer, political director for the American Federation of Teachers Local 2121, told us.

The college's faculty union isn't the only one worried. A report released in June by the California State Auditor shows ACCJC has operated against its own bylaws and without full transparency in threatening CCSF's accreditation.

"To allow community colleges flexibility in choosing an accreditor," the state auditor's report wrote, "the chancellor's office should remove language from its regulations naming the commission as the sole accreditor of California community colleges while maintaining the requirement that community colleges be accredited."

In the staid and stuffy bureaucratic language, the auditor essentially wrote the accreditor group was so dysfunctional it should be closed. The 75-page-plus report scathingly tears down ACCJC staff, board selection, decisions, and policies. There are few areas in which it did not find fault.

"The report draws conclusions about accreditation without the necessary context and facts related to institutional evaluations," ACCJC President Barbara Beno told the Guardian via email. "ACCJC is reviewed and approved by the United States

Department of Education and its recognition was renewed in January 2014. That is the appropriate body to review the ACCJC's practices."

The DOE found many faults with the accreditors as well, but the scope of its review was limited to complaints made by the unions. The auditor viewed the accreditors in a fuller context, alleging the ACCJC decided to terminate CCSF's accreditation "after allowing only one year to come into compliance," while simultaneously allowing 15 other colleges two years and another six institutions up to five years to reach compliance.



Such accusations of bias are also alleged in City Attorney Dennis Herrera's lawsuit against ACCJC, charging CCSF was targeted with harsher penalties due to its political views.

Meanwhile, a closer look at restoration status shows it's less like a lifeline and more like a tightrope suspended over flames.

The policy would give CCSF two years to come into compliance with all of the so-called "defects" ACCJC identified. If the college addresses these issues in two years, the commission would rescind the notice to terminate the college's accreditation.

But buried in the legalese is a frightening clause noting that if CCSF isn't found to comply with everything, "the termination implementation will be reactivated and the effective date will be immediate," with "no further right to request a review or appeal in this matter."

Beno said she heard the college community's concerns around these clauses, during a two-week public comment period regarding the proposed policy that ended June 25.

"The Commission received a good deal of feedback," she wrote, saying a revised "final version" of the restoration policy has been sent to the commissioners, who will vote remotely over the next week. "If it is approved, the ACCJC will post the final policy on its web page, the policy will be effective immediately."

But the auditor found Beno

hasn't followed existing bylaws. This has long been an open secret in the community college world that's referenced to in a public letter from the former California Community College Chancellor Jack Scott to the Department of Education. His immediate successor, Brice Harris, did not heed this knowledge. He trusted Beno.

He met her for coffee, he talked to her on the phone. These interactions led him to believe replacing the college's leadership would appease Beno, he said in his declaration (under penalty of perjury) in Herrera's lawsuit against the ACCJC.

So on July 3, 2013, Harris released a video announcing he stripped the college's elected Board of Trustees of all of its powers and promoted Special Trustee Bob Agrella to take its place. The college community was in an uproar, but Harris maintained publicly it was the right thing to do.

Privately, he received an email from Beno. "Dear Brice, Beautiful job," she wrote to him, about his decision to whack the board. "The college may survive, with the right leadership."

Harris wrote in his declaration: "Based on this email, which was consistent with all my prior interactions with Dr. Beno, I believed that City College could maintain its accreditation... if City College took extraordinary steps to comply with the ACCJC's recommendations."

But the accrediting body did just the opposite. Just this month, it denied CCSF's accreditation appeal, telling the college it did not review any evidence of progress it made after ACCJC voted to terminate its accreditation. This took Harris by surprise.

"If I had known on July 8, 2013, that the rules of the commission were later going to be interpreted to preclude any progress made by City College after June 2013," he wrote in his declaration, "I would not have asked the Board of Governors to take the extraordinary step of setting aside the locally elected Board of Trustees."

Harris was burned by the ACCJC. Now City College faces the choice to trust Beno and the accreditors again. **SFBG**

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MINIMUM WAGES ON THE RISE

Following San Francisco's lead, several Bay Area jurisdictions are looking to bump up the minimum wage for their workers.

On June 27, Alameda County certified a ballot measure that would raise the minimum wage in Oakland to \$12.25 and provide workers with paid sick days, affecting over 50,000 employees.

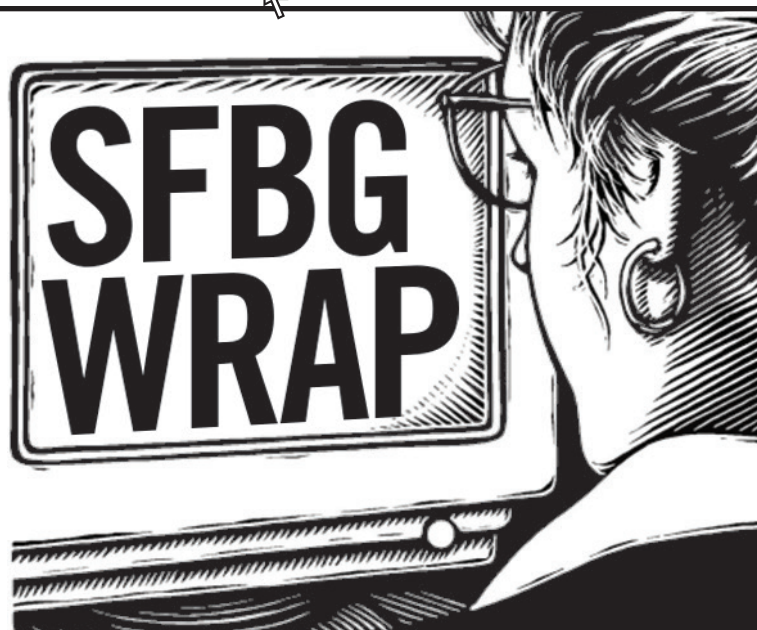
The initiative is the result of an effort by Lift Up Oakland, a coalition of workers and business owners, as well as the Oakland Metropolitan Chamber of Commerce and a collection of nonprofits and local restaurateurs. Having passed muster with the Alameda County Registrar of Voters, the measure will be placed on the November ballot by the Oakland City Council.

According to the Lift Up Oakland website, the initiative specifically "sets a base of five or nine paid sick days provided by the businesses, depending on their size" and "requires that the service fees hospitality employers charge go to the workers who provide the services," in addition to setting a \$12.25 minimum wage.

Economists at UC Berkeley have found that the measure would have numerous important benefits for Oakland, according to a statement from Rise Up Oakland. Aside from giving \$120 million to workers around the city, the initiative would benefit communities of color and have no foreseeable negative impact on employment. The measure is also wide-reaching — over a quarter of Oakland workers would see their pay increase, according to the statement.

Oakland and San Francisco aren't the only cities looking to improve conditions for low-wage workers. According to Shum Preston of Service Employees International Union Local 1021, there is a strategy in place to expand the proposal to other cities around the Bay Area in what Preston calls a "regional referendum."

Those other cities are already making progress. Earlier this month, the Richmond City Council agreed to implement a \$13 minimum wage by 2018, though certain businesses are exempt from that particular measure. The Berkeley City Council recently passed the first reading of a similar ordinance, which calls for a \$12.53 minimum wage by 2016, and Preston says SEIU is also in contact with activists from Concord,



Hayward, and Fremont.

Meanwhile, on June 25, the San Francisco Board of Education voted to pay all San Francisco Unified School District employees San Francisco's minimum wage.

"It's a relatively small amount of people, but a dollar fifty or two dollars more an hour is not pocket change for them," board member Matt Haney, who sponsored the measure, told the Guardian. "It's really a step towards aligning the school district towards paying everyone a living wage."

As a state entity, the SFUSD need only adhere to the state minimum wage of \$9 an hour, which started July 1. For now, San Francisco's minimum wage is \$10.74 an hour, though that may change under a new November ballot measure to as much as \$15 an hour by 2018.

Haney is considering introducing a new resolution in August to match the city's \$15 minimum wage hike. Over 800 SFUSD workers earn below San Francisco's minimum wage. These employees are mostly unrepresented by unions, Haney told us, and though they serve in a variety of positions, most are yard monitors who oversee recess in the city's over 100 schools. (Jasper Scherer and Joe Fitzgerald Rodriguez)

CITY GOES AFTER PARKING APP

An iPhone app that lets users auction off their parking spots might sound like a novel idea, especially in a parking-challenged city like San Francisco. Unfortunately for Paolo Dobrowolny, co-founder and CEO

of the MonkeyParking app that does exactly that, the practice is also illegal.

The app violates a key provision of San Francisco's Police Code, which states that drivers who "enter into a lease, rental agreements or contract of any kind" for public parking spots can face penalties of up to \$300, according to City Attorney Dennis Herrera, who has issued a cease-and-desist demand against MonkeyParking.

"Technology has given rise to many laudable innovations in how we live and work — and Monkey Parking is not one of them," Herrera said in a statement. "It's illegal, it puts drivers on the hook for \$300 fines, and it creates a predatory private market for public parking spaces that San Franciscans will not tolerate."

That's not how Dobrowolny sees it. Though he's still working with his legal team to address Herrera's concerns, the MonkeyParking CEO said he fundamentally disagrees with Herrera's stance.

"As a general principle we believe that a new company providing value to people should be regulated and not banned," Dobrowolny wrote in an email. "Regulation is fundamental in driving innovation, while banning is just stopping it."

Herrera imposed a July 11 deadline to cease operations in his letter to MonkeyParking, but the app may not even last that long. By violating San Francisco's Police Code, it's already landed in hot water when it comes to Apple's guidelines for app developers, which state: "Apps must comply with all legal requirements in any location where they are made available to users." Herrera copied Apple's legal department onto the letter, so there's a possibility

MonkeyParking could be removed as a result. (Jasper Scherer)

CLINIC PLAGUED BY LANDLORDS AND NIMBYS

A San Francisco mental-health clinic that has been in operation since 1975 is in danger of shutting down if it can't find a new place to operate. But its possible relocation to medical offices on Hyde Street, subject to city approval, has prompted neighbors to organize in opposition.

Cindy Gyori, executive director of Hyde Street Community Services, has been scrambling to find a new home for her organization since being hit with the news of a pending rent increase. Its Tenderloin Mental Health Clinic serves about 1,200 clients per year, making it the third-largest outpatient clinic in the city.

Rent in its current space, on Golden Gate Avenue in the Tenderloin, is about to almost double, Gyori said. Larkin Street Youth Services, another service provider consolidating to a single location, is lined up to rent the entire building. That means the clinic must relocate by Sept. 15, Gyori said.

When she first began the search, "It was impossible to find an adequate space," she explained. Several possibilities would have required months of renovation, impossible to accomplish given the time constraint. But 815 Hyde St., a medical office building connected to St. Francis Memorial Hospital, seemed viable. "We've really been focusing on moving there," she said. Negotiations have been underway for several months.

The clinic serves individuals dealing with mental illness, past exposure to trauma, or substance abuse problems, making it just the sort of facility that's needed to stabilize a population that's at risk of homelessness, or in recovery from life on the streets.

But neighborhood resistance to the clinic's planned move is proving to be problematic. "We're getting pushback from some individuals in the community, who are concerned about our clients, and their behavior, and whether it would be disruptive to the community," she said. The new facility would be at the Nob Hill intersection of Hyde and Bush streets. A boutique hotel is nearby, and the area is regularly sat-

urated with tourists. (Rebecca Bowe)

COP BATTERS A BATTERER, JURY SAYS PAY UP

A jury has unanimously convicted a San Francisco police officer of using excessive and unnecessary force, although the San Francisco Police Department cleared the officer in an internal investigation and kept him on the streets.

In Magistrate Maria-Elena James' courtroom, the jury voted 8-0 that police Officer Matthew Sullivan used excessive force against plaintiff Eduardo Alegrett on Feb. 7, 2012. Alegrett's lawyer, Panos Lagos, told the Guardian that Alegrett was suffering a "mental crisis" when he battered a woman at 88 Perry Place.

Police arrived to arrest him and called for backup when Alegrett pretended to have a gun, a bust that Lago said was appropriate, although he disagrees with what happened next. Sullivan arrived at the scene, ordered Alegrett to get on his stomach, then repeatedly hit him in the head while Alegrett was already restrained by two officers. Lagos told us that Sullivan acted too quickly for the other officers to stop him — administering "10 strikes within two seconds."

A SFPD spokesperson told us that Sullivan is still on street duty. When we asked if they were imposing any disciplinary actions, we were told the information was not available to the public, although the spokesperson did say the SFPD's "investigation revealed there were no wrongdoing...and there's no reason to penalize someone that didn't do anything wrong."

According to Lagos, the Bane Act and Alegrett's Fourth Amendment rights were violated in the incident. The Bane Act, one of California's civil and criminal laws related to hate crimes, "provides protection from interference by threats, intimidation, or coercion or for attempts to interfere with someone's state or federal statutory or constitutional rights."

Alegrett was awarded \$3,200 compensation for his injuries, and his legal fees will be covered. Sullivan will also be required to pay a fine, which will be determined at a later trial.

"It's very unusual to have this trial decision," said Lagos. (Isabel Moniz)

UBER OFFERS QUICKIE WEDDINGS

In their frantic desire to be first with the next big thing and to grab market share by any means necessary, tech companies often act before really thinking through the implications of their ideas. And with its latest idea — facilitating on-the-spot weddings during Pride weekend — rideshare company Uber has finally jumped the shark.

“We’re thankful to be based in San Francisco, a city that recognizes love doesn’t have to look any certain way. In honor of Pride week, we’re celebrating the inclusive idea that love is love with something that lasts a lifetime,” Uber wrote on its blog announcing “on-demand weddings.”

That’s right, June 28 between noon and 6pm, customers using its app could select “UberWEDDING,” the company would send a crew out to marry you and your sweetie on the spot, promising that you’ll be hitched within an hour — or well before your Pride buzz wears off and you regain your senses.

“When your UberWEDDING

arrives, we’ll get started right away. You’ll first work with our on-site notary to obtain your marriage license. Once the license is official, the violinist will begin to play and the ceremony will commence!” the company wrote.

So in the name of playing catch-up with Lyft and other competitors — and desperately trying to curry favor with the same-sex marriage crowd in the most superficial and tone-deaf way possible — Uber is turning a big decision that “lasts a lifetime” into an act on par with ordering a pizza when you’re hungry. (Steven T. Jones)

RISE UP

SATURDAY 5

LABORFEST: LABOR BIKE TOUR WITH CHRIS CARLSSON

518 Valencia, [tinyurl.com/m6t8uc7](#) 12-4pm, \$15-\$50 sliding scale. Donation toward Shaping San Francisco requested. LaborFest’s Labor Bike Tour chronicles the changing conditions of San Francisco’s class war, from “Indian slavery to the earliest 8-hour day movement.” The tour, which begins at 518 Valencia and ends at Spear and Market, will last for four hours and trace the history of labor and working class organizations in the city and how they were shaped by racism, genocide, and slavery.

SUNDAY 6

FORUM: LABOR, THE OCCUPY MOVEMENT AND THE 99% COALITION!

First Unitarian Universalist Society of San Francisco—MLK Room (1187 Franklin) [tinyurl.com/lhg0s35](#) 9:30am, free. Light breakfast offered for slight fee. This forum, a part of LaborFest 2014, will be held in the MLK Room of the Unitarian Universalist Society building. The talk will center on the goals of LaborFest and how they coincide with those of the Occupy movement. Attendees will be able to purchase a cheap breakfast.

AFFORDABLE HOUSING CRISIS IN SAN FRANCISCO: DISCUSSION

Unitarian Church, 1187 Franklin, SF. [tinyurl.com/hunterspointdiscussion](#). 9:30-11:30am, free. Over the past 50 years, Bayview-Hunters Point has suffered from high levels of pollution and extreme levels of poverty, bearing the distinction of having the highest rate of asthma for children of any district in the city. Now many working class black and Latino residents are being pushed out by gentrification. Speakers at this community forum on the gentrification and housing affordability crisis in the Bayview include Yolanda Lewis, an activist whose family has lived in Hunters Point for decades; Francisco Da Costa, an environmental activist; Kevin Williams, a contract enforcement officer and community activist; and Dr. Ray Tomkins, a health and safety advocate.

MONDAY 7

POETRY READING: WOMEN IN LABOR

Bird and Beckett Books and Records, 653 Chenery, SF. [tinyurl.com/birdbeckettpoets](#). 7-9pm, free. The women sitting behind cash registers and taking orders at restaurants might not look like poetry, but Alice E. Rogoff thinks the working woman’s struggles are as poetic as they are challenging. She’ll be reading from her new collection, *The Labor Union Women on Our Stairways* alongside Nellie Wong, whose *Breakfast Lunch Dinner* captures her experience working in her family’s restaurant in Oakland’s Chinatown. **SFBG**



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FOOD + DRINK



**CHECK OUT LOLÓ'S BRUNCH
SPREAD (CROISSANT
FRENCH TOAST, WHAT?!)
PHOTO BY RYAN ROBLES PR**

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Sorry (not sorry) but both of these places I'm about to mention have "big" and "belly" and "chubby" in their names, which should be your clue that I'm not going to be telling you about a new salad bar. Whatever, many of you just finished a week of not eating (thanks PRIDE!) and are probably still hurting from the weekend. Let's do this. First up, **Big Chef Tom's Belly Burgers** (1550 Howard, SF. www.bctbellyburgers.com) has opened in SoMa, and if you haven't had the chance to acquaint yourself with chef Tom Pizzica's burgers made from 100 percent ground pork belly at events around town, well, you are overdue. This is his first brick-and-mortar spot, which means he gets to rock an expanded menu, with all kinds of creative combos. I would start with the All-American, with rosemary mayo, sliced apple, and sharp cheddar cheese. I also really dug the Banh Baby, Banh one afternoon at Outside Lands, with Vietnamese caramel, sliced jalapeño, hard-boiled egg, and cilantro. Don't eat pork? No problem, you can sub the porky patty for one made with ground chicken thigh, or a vegetarian version. There are a few sides too (crispy onions, fries, or roasted kale, because hey, it's California). Good news: beer will be coming in a couple weeks. Open daily 10:30am-9pm.

Next up: **Chubby Noodle** (2205 Lombard, SF. www.chubbynoodle.com) has opened a second location,

Belly rub

but unlike its original location in Amante in North Beach, this 49-seater is a stand-alone in the former Gatip Thai in the Marina. Pete Mrabe (the evil genius behind Don Pisto's) and biz partner Nick Floulis (Pushback Wines) just finished their grand opening celebration this past weekend, and now they're open 5pm-12:30am nightly, but potentially closing on Mondays (just double check their hours on their website before you head over). The 12-item menu includes some dim sum (the chicken buns are a fave), chicken noodle soup (a riff on a fried chicken ramen), hot fried snapper, and are you ready for breakfast for dinner? I sure am. They have a hickory-smoked bacon jook with a fried egg, yes! It's a casual and lively spot, with flavor-packed food that's well prepared, and budget-friendly too. Look for some wine-based cocktails (they're better than you'd expect), plus beer and wine on tap, and they're also going to be one of the first places in the US to have sake on tap.

BRUNCHTASTIC

Brunch is something we do

almost too well in this town, and here are three more options for you to add into rotation (especially since all three places serve full liquor). The colorful and cheerful **Loló** (974 Valencia, SF. www.lolosf.com) in the Mission is now serving brunch Friday (love it!) through Sunday, 11am-4pm. The menu includes chilaquiles with carnitas, a Mexican Benedict, a chorizo scramble, and more. The cocktails are also (almost) too delicious (ditto the cute staff), so watch yourself.

Palm House (2032 Union, SF. www.palmhousesf.com) in Cow Hollow is serving weekend brunch 10:30am-2:30pm. Get into an island Caribbean vibe with tropical breakfasts from around the world, including huevos rancheros; fried eggs revuelto with plantains, rice, beans, and Puerto Rican spices; and a Cubano. Note: They have boozy slushy drinks.

Over in North Beach, **The Square** (1707 Powell, SF. www.thesquaresf.com) is serving weekend brunch 10:30am-2pm, with some picks like eggs Benedict with braised greens, Surryano ham, and crispy potato; a wild mushroom omelet; and pancakes with bacon and blueberries. How handy, there's also a Corpse Reviver No. 2 with gin, lemon, Lillet, and absinthe. You'll be feeling better in no time — get out of that crypt! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



GUARDIAN PHOTO BY JOSEPH SCHILL

The warm-up

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER There's something romantic about San Francisco's summertime fog. Those damp and chilly nights belong only to us, and the atmosphere they create is what dreams are made of. While the rest of the country simultaneously shares the same experience of panting and sweltering, we bundle up in scarves and coats and hoodies and boots just to run to the store. Maybe that's the real reason San Francisco feels like a bubble. Maybe it's not just that we're this bedrock of progressivism and technological innovation. Maybe it's that, like living inside a shaken snow globe, our lives are defined by the fact that the rest of the world is obscured from us by the mists floating in the air.

I've been telling Noah for a while that I'm gonna go visit him at the **Fireside Bar** (603 Irving, SF. 415-731-6433). We used to work Thursday nights together at the Golden Gate Tap Room until we didn't anymore, and I've been meaning to catch up with him during one of his shifts at the Fireside. Situated at the corner of Seventh and Irving, the Fireside may be the perfect neighborhood bar. It's got a dive bar feel without being rundown and smelly, the drinks are stiff and cheap, and the regulars are friendly enough. But most importantly it's got a motherfucking fireplace.

Imagine this: You've decided to get out of your regular routine and go explore somewhere else. Maybe you wandered around Golden Gate Park or decided to check out the Inner Sunset. Or you just walked to the end of Upper Haight and decided to keep on going into the unknown. It's July in San Francisco, and the sun is starting to go down, and you've been wandering around all day with some-

one who makes you feel all warm and gooey inside. Let's grab a drink, one of you says as your feet start to hurt and your mouth feels parched and the top of the ear where you just kissed your special person is cold to the touch. And then you see the Fireside Bar. While San Francisco summers have been around far longer than the Fireside, it's weird to imagine one without the other. You think about this as the two of you order drinks before sitting down to make love-eyes at each other near the fireplace.

I first moved to San Francisco in the summertime, and considering I lived in the Upper Haight, the fog was like a visitor who showed up towards the end of each day. My friend Maria lived a block down from me so one night we got drunk at her place and decided to go on an adventure. I grabbed my skateboard, she put on her roller skates and we headed west to explore parts of SF neither of us was familiar with. Cutting through the fog and the shadows of UCSF we eventually found our way to the Fireside, where we stopped for drinks and so Maria could clean up the scrapes she received from falling repeatedly on her skates. We got warm by the fire and then managed to get our drunk asses back to our respective homes without either of us cracking our heads open. It was a romantic night, not in a sexual way, but in a way where we both knew we were two people falling in love with San Francisco and its foggy ways.

I think it's time I finally get my shit together and go visit Noah. Maybe I need a little fog and the Fireside to remind me of all the reasons I fell in love with this city in the first place. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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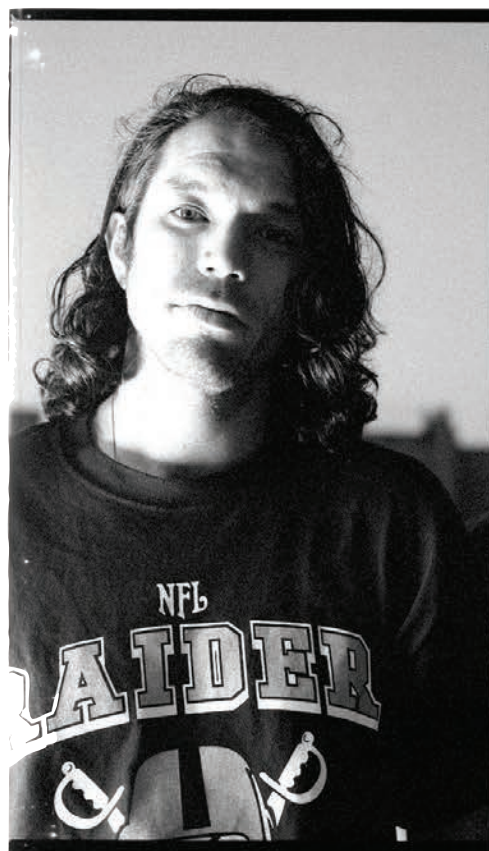
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WEDNESDAY/2

DEAFHEAVEN

For the past three years, these hometown heroes have managed to charm the pants off critics and fans alike with their powerfully emotive mixture of black metal and shoegaze. The band's most recent album, *Sunbather*, a sad, seething record about the melancholy of perfectionism and unattainable ideals, was a critical darling that brought Deafheaven onto the national stage in a flood of gushing reviews and end-of-the-year best-of lists. Though a new band, with only a few years and two albums under its belt, Deafheaven both records and performs with a masterful confidence and unabashed willingness to break the rules, creating a sound that has been described as "post-everything." You don't want to miss the chance to see band members shred on their home turf. (Haley Zaremba)

With Dispirit, Nommo Ogo
8pm, \$16
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

BE CALM HONCHO

As Be Calm Honcho's lead singer croons about her love of California on the band's debut album, differences

between the SF-based band and an LA-based band quickly emerge. (Yes, LA. You can stop bragging about being able to bath in sunshine at the beach 365 days a year.) Be Calm Honcho



recorded the album in Stinson Beach, where Karl the Fog must've frequently drifted in, comfortably settling into his guest role on the album. The tunes sound effortlessly dreamy — even a little gloomily hopeful. The band is joined, fittingly, by fellow local bands, The She's and Owl Paws, at its record release show tonight. (Amy Char)

With The She's and Owl Paws
8pm, \$10
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

ANSWER ME! A COMEDY GAME SHOW

A thick layer of dust covers your

high school quiz bowl trophy in your childhood bedroom. Between Netflix marathons of *Orange Is the New Black*, you yearn for an intellectually stimulating challenge. Take everything you know about Piper Chapman and head over to the Mission for tonight's pop culture game show. (While you're at it, consider renting a video or two to support Lost Weekend Video before the competition begins.) Two teams, each composed of two local comedians and one randomly selected audience member, duke it out for frivolous fame and useless trinkets. Plus, your teammates are sure to be more entertaining than that awkward mouth-breather back in high school. (Amy Char)

8pm, \$10
The Cinecave at Lost Weekend Video
1034 Valencia, SF
(415) 643-3373
www.lostweekendvideo.com

THURSDAY/3

LEGENDARY STARDUST COWBOY

Inspired by his obsession with space travel, Norman Carl Odam became the Legendary Stardust Cowboy in 1961 and has been honing his maniacal psychobilly style ever since. The

Ledge is as interested in cars and girls as he is in sci-fi, toilet humor, and the political issues of whatever era he happens to find himself in ("They signed the treaty in Kyoto, Japan!" he screams on "Global Warming," as if a UN conference was as exciting as a sockhop.) His absurd subject matter and often incomprehensible vocals have earned him fans from outsider-music guru Irwin Chusid to David Bowie, who covered "I Took A Ride On A Gemini Spacecraft" on his album *Heathen*. The Ledge's upcoming Stork Club show should demonstrate why he's considered one of America's best — or at least most polarizing — touring musicians. (Daniel Bromfield)

9:30pm, \$5
Stork Club
2330 Telegraph, Oakland
(510) 444-6174
www.storkcluboakland.com

FRIDAY/4

VENETIAN SNARES

Winnipeg-based electric music artist Andy Funk, better known as Venetian Snares, has been releasing bass-heavy odysseys of albums since the early 1990s. His artistic diversity and tendency to reinvent himself has led to a scattered but unbelievably prolific

output — he's put out 26 formal full-lengths for eight different labels since 1998 alongside hundreds of EPs, singles, and mixes. While Venetian Snares's time signatures, samples, and equipment are constantly in flux, his music stays abrasive and challenging no matter the set-up. His newest album, *My Love is a Bulldozer*, released two weeks ago, juxtaposes modern classical elements — particularly strings — with extended drum machine and bass breakdowns and irreverent, often hilarious lyrics. Known for his live mixing and aggressive sets, expect both IDM aficionados and raging moshers to be showing up in full force. Avoid the trite fireworks



and head to the Independent for some real explosives. (David Kurlander)

8pm, \$15
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

GILMAN BENEFIT

924 Gilman has gotten some flak

recently for hiking up the prices of its shows, deviating from its original \$5-a-show credo in order to satisfy the demands of its \$4,500 rent. Luckily, Gilman will be hosting not one, but two benefit concerts in the first two weeks of June — and both will only set you back a paper Lincoln. The first will take place on the Fourth of July and features a host of local bands, including The SoundWaves (San Leandro), Flip & The European Mutts (San Jose), and Black Dream (San Francisco) — plus Drinking Water, an Arizona ska-punk trio that's toured in the US and



Mexico. Though benefit No. 2 features a higher proportion of indie rockers, this one is as punk as anything the Gilman's ever put on. (Daniel Bromfield)

7pm, \$5
924 Gilman
924 Gilman, Berkeley
(510) 524-8180
www.924gilman.org

SATURDAY/5

THE FRESH & ONLYS

Though they rose to fame with the San Francisco garage-rock explosion of a few years back, the Fresh & Onlys eschew the punky pulp-horror aesthetic of many of their contemporaries in favor of a romantic sound that's more *Heart Shaped World* than "Heart Shaped Box." Though their early recordings (*Grey Eyed Girls*, *Play It Strange*)



are as fuzzy as anything Ty Segall or John Dwyer's ever did, the Fresh & Onlys have always been more pop than rock, more brain than body, more introverted than extroverted. But that doesn't mean they can't hold it down live — whether as an opener or headliner, they can

BRAKHAGE, BRAKHAGE, BRAKHAGE! SEE SUNDAY/6



bend their style to suit just about any live setting and keep the party going. (Daniel Bromfield)

9pm, \$15
The Chapel
777 Valencia, San Francisco
(415) 551-5157
www.thechapelsf.com

SUNDAY/6

"BRAKHAGE, BRAKHAGE, BRAKHAGE!"

Add about 397 more "Brakhages" to the title of this Yerba Buena Center of the Arts tribute to the late, great experimental filmmaker, and you'll have the approximate number of films he created over his career. Three programs highlight both familiar and rare works from the celluloid wizard. Up first is today's "Self and Other," films 1974-86 that examine "how autobiography and portraiture can be represented with motion pictures." Later programs are "Sound Films" (1962-74), spotlighting some of the oft-silent artist's soundtracked pieces; and a vivid, gorgeous array of late-career works represented in "Hand-Painted Films" (1993-2002). (Cheryl Eddy)

2pm, \$8-\$10
Also July 10, 7:30pm; July 13, 2pm
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org

THE SAN FRANCISCO SYMPHONY

The San Francisco Symphony heads west to the Sunset on Sunday for its annual appearance at the free (but decidedly pretentious) Stern Grove Festival. The outdoor affair, picturesquely located in a green basin of



rocks and picnic tables, will feature a mostly 20th-century program conducted by charismatic former Symphony Resident Conductor Edwin Outwater. More unconventional programming, including several offerings from Howard Hanson's 1930s opera *Merry Mount*, join standard overtures and waltzes by Bernstein and Richard Rodgers. A potential second-half highlight comes in the form of Ravel's heart-breakingly gorgeous *Pavane Pour Une Infante Defunte* and exhilarating *Bolero*, both presented with jazz improvisations from prolific pianist Makoto Ozone — the reworking of these iconic classics into new styles should lead to striking new modalities and moods. Pack up a cheese plate and your best white capris and

head down to the Grove for an alternately meditative and rousing journey through the modern classical canon. (David Kurlander)

2pm, free
Sigmund Stern Grove
19th Ave. and Sloat, SF
(415) 252-6252
www.sterngrove.org

MONDAY/7

CLOUD NOTHINGS

Cleveland's Cloud Nothings have been indie darlings since the band's formation in 2009, but have received special praise for April's *Here and Nowhere Else*. The new work sees the group embracing a punchier punk aesthetic — lead singer and rhythm guitarist Dylan Baldi spins confused, remarkably catchy choruses over staccato guitar lines and astonishing drum fills by hitherto unknown new addition Jayson Gerycz. Their present tour, which winds around iconic mid-size theaters in the West and Midwest before a European leg, promises a taut, kinetic setlist that includes all of their new album and a few scattered cuts from their three preceding LPs. These guys may be melodic, but they embrace involved and improvised instrumental interludes onstage that lend each show unpredictability and showcase Gerycz, Baldi, and excellent bassist TJ Duke. The stately Great American

Music Hall provides an ideal locale for the group's blend of flash and homage. (David Kurlander)

8pm, \$20
859 O'Farrell, SF
(415) 885-0750
www.gamhtickets.com

TUESDAY/8

NICK CAVE AND THE BAD SEEDS

Eccentric doesn't really begin to cover it. Nick Cave is a madman with a burning spark of genius propelling his frenetic presence and unparalleled career, careening from genre to genre, turntable to page to screen, and implanting his gritty, unmistakable thumbprint into everything he touches. With an almost four-decade career, the one-time frontman of Australian punk and post-punk bands the Lost Boys and the Birthday Party, and current frontman of Grinderman and the Bad Seeds, Nick Cave is a legendary force of nature. Everything about Cave's musical style is unique, but it is his lyrics that set him apart as



one of the most imaginative and unapologetically confrontational artists in the industry. Stained pink with blood, sweat, and semen, his songs are a visceral journey that only Cave, one of the most energetic and impassioned performers alive, could properly deliver. His sneer and snarl are a sight to behold. (Haley Zembra)

With Jonathan Richman
8pm \$53
The Warfield
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www.thewarfieldtheatre.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market St, Suite 550, SF, CA 94105; or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



RONNIE SPECTOR (CENTER) IS STILL AS FEISTY AS SHE WAS IN 1966.
VEST PHOTO (LEFT) BY LARRY LAPIDUS

The resurrection of Ronnie Spector

At 70, the Sixties icon and original bad girl of rock 'n' roll is having the time of her life

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL How do you address a woman who toured with the Rolling Stones as an opening act, while being chased after by a baby-faced John Lennon? Who had five singles in the Top 40 by the age of 21? Who perfected the beehive hairdo two decades before Amy Winehouse was even *born*?

"Call me Ronnie," purrs Ronnie Spector, age 70, on the other end of the line. You can almost hear the hairdo.

The woman who influenced performers like Billy Joel, Patti Smith, and Joey Ramone is calling from a suburb near Danbury, Conn., where she lives with her manager/husband of 30 years, Jonathan Greenfield. Their life is a quiet one. Spector — who, as the lead singer of the Ronettes, perhaps the most iconic girl group of the early '60s thanks to hits like "Be My Baby," has been described as the original bad girl of rock 'n' roll — likes to watch movies. She goes grocery shopping, does a little cooking, goes to Bed, Bath & Beyond. Three times a week she goes to an office and dictates responses to her fan mail to an assistant (she's not a

fan of using the Internet much herself). She doesn't drink (never has, she says), but she still smokes (Marlboro Reds).

Okay, and every now and then she'll catch up with her old friend Keith Richards, who lives 15 minutes away.

For the past two years, the '60s icon has also been on tour again: Her one-woman stage show,



"Beyond the Beehive," chronicles her tumultuous life from childhood onward, punctuated with songs, stories, behind-the-scenes dirt and dishing. She'll bring elements of that performance to the Bay Area July 4 weekend, when she performs at Brick and Mortar Music Hall Sat/5 (in a ridiculously fabulous-sounding evening hosted by Peaches Christ) and at Burger Boogaloo in Oakland's Mosswood



Park Sun/6.

Why would someone who's lived such a full life — not to mention a self-described homebody — put herself through the rigors of a touring stage show at a time in her life when she could be

resting on her laurels? Or at least, one might think, just *resting*?

"Because I love it — it lets all of my emotions out," says Ronnie, sounding straight-up girlishly, genuinely excited. "When I first started, of course, I was scared to

death: I've been on stage singing since I was a little girl, but I never had to sit down and talk to an audience. Now, I feel so good after I do that show. I go through the good, the bad, and the ugly. I tell them everything, and I'm nervous every time, but I love it."

A little like on-stage therapy, no? "I stopped going to therapy when I started 'Beehive'!" she cries. "Who needs a psychiatrist? My show is my therapy. The audience loves it, I love it, and I get to tell them things I never got to talk about."

"Because a lot of stories from my life — ooh, if walls could talk..."

FROM HARLEM TO HOLLYWOOD

Born to a Cherokee and African American mother and an Irish father, a drummer, on Aug. 10, 1943, Veronica Bennett grew up in Spanish Harlem, in a large, working-class family that served as her first audience.

"When I was 7 or 8, me and eight of my cousins were in the lobby of our building and I was singing 'Why Do Fools Fall In Love' — the sound was great down there, the tall ceilings — and my cousins all started clapping," she recalls. "And I thought, I got it! From that point on, all I thought about was singing. I didn't do homework. The teachers were calling my house saying 'She's just singing for the class.' It was all I cared about." She spent hours singing with her sister, Estelle Bennett, and cousin, Nedra Talley, the trio that would go on to become the Ronettes.

When the girls were young
CONTINUES ON PAGE 24 >>



Our picks for the
best of the rest

THEE OH SEES

Hiatus, schmiatus. Less than six months after the prom kings of SF's garage scene declared they'd be taking an "indefinite" break from playing — inciting local blog warfare, while they were at it, with frontman John Dwyer's move to LA signalling that the southward trickle of SF musicians had actually become a downpour — Thee Oh Sees dropped *Drop*, nine tracks of reassuringly heavy, noisy, psyched-out reverb. Fans know their maniacal live show is not to be missed, and BB marks the band's first public return to our stages (or parks, as the case may be). Can we hug and make up now? Sat/5 (Day 1), 8pm.

THE MUFFS

Of all the bands riding the current wave of '90s nostalgia, The Muffs are one we're a-okay with hearing from again. If you've seen *Clueless*, you probably know their cover of "Kids in America," but with Kim Shattuck's rough-hewn, little-girl-gone-bad vocals and charisma at the helm, we've always thought they deserved much more. This time last year, Shattuck was playing bass for the Pixies; if getting booted from that band was what it took to produce The Muffs' first record in 10 years, *Whoop De Woo* (out July 29), we're fine with that too. Bust out your pink Converse for this one. Sun/6 (Day 2), 6pm.

NOBUNNY

Aside from maybe hot dog-eating contests and firecracker-related injuries, perhaps nothing says "America" like a barely-clothed adult man throwing himself around on stage in a terrifying bunny mask, a coat made of garbage, and a ball gag. Luckily, we have Nobunny, the endearingly insane alter ego of veteran punk madman Justin Champlin, who promises to make this all-ages affair just a *little* bit of a darker experience than you'd probably want unaccompanied children to have on their own. Just like our founding fathers would have wanted. Sat/5 (Day 1), 5:15pm.

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FRI 7/4 10PM \$5 B4 11PM \$10 AFTER	BRAZA! & STELLARTRAX PRESENT COPA AFRO-BRAZI-LATIN BEATS WITH DJS VANKA, ELAN, ZAMBA AND LIVE DRUMS
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UPCOMING

THU 7/10	HI LIFE
FRI 7/11	LA GENTE/ CANDELARIA
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MUSIC LEFT OF THE DIAL

THE RESURRECTION OF RONNIE SPECTOR

CONT>>

teens, as if to say "Okay, let's see what you've got," Ronnie and Estelle's mother, a waitress at a restaurant next door to the Apollo Theater, managed to get the girls a spot on the bill at the legendary venue's amateur night. They didn't win that evening's competition, but the audience applauded (as opposed to throwing tomatoes), and Spector still remembers the feeling. "That was it. It was the toughest crowd in town, and they liked us," she says.

The rest is show business history: The signature eye make-up and impeccable on-stage style. Hordes of shrieking fans during appearances on *American Bandstand*. The UK tour on which the girls spent evenings flirting and dancing with the Beatles. Bottles upon bottles of hairspray.

And, of course, the group's relationship with wunderkind producer Phil Spector, the man responsible for the "wall of sound" instrumentation that makes so many '60s records sound so beautifully, chart-toppingly lush. "Be My Baby," a song Brian Wilson has called the best pop song ever made (at 21, he was driving when he first heard it and had to pull over), is considered the first pop record to use a full orchestra, with horns, multiple pianos, and guitars layered generously over each other. Backup singers included Darlene Love and a then-unknown couple called Sonny and Cher.

To be sure, Phil Spector was ahead of his time. But 30 seconds of any Ronettes song will tell you everything you need to know about what made them stand out from the pack. As the *Time* magazine writer Michael Enright once put it: "Ronnie had a weird natural vibrato — almost a tremolo, really — that modulated her little-girl timber into something that penetrated the Wall of Sound like a nail gun. It is an uncanny instrument. Sitting on a ragged couch in my railroad flat, I could hear her through all the arguments on the street, the car alarms, the sirens. She floated above the sound of New York while also being a part of it... stomping her foot on the sidewalk and insisting on being heard."

It's that same combination of vulnerability, sex appeal, and determinedly tough-as-nails I've-been-through-hell-so-don't-test-me bravado that still attracts fans to her shows some 50 years

later — despite the fact they've probably already heard a good chunk of the story. Her low points are well-documented: the nightmarish marriage to a jealous Phil Spector that, according to her 1989 memoir, involved death threats and the young singer being physically locked in his mansion. Then rehab, which she later said was just a means of escape from her ex-husband (who, it must be mentioned, as of this writing, is four years into a 19-year sentence for the 2003 murder of actress Lana Clarkson — after a trial in which at least five female acquaintances recounted him holding them at gunpoint).

"I DO LOVE THAT TODAY'S WOMEN ARTISTS [ARE ALLOWED TO] WRITE THEIR OWN MATERIAL. YOU LOOK AT THE ARTISTS FROM THE PAST LIKE ME, THE PIONEERS, WE ENDED UP WITH NOTHING BECAUSE OF ROYALTIES. NOW, TAYLOR SWIFT IS ONE OF THE RICHEST GIRLS IN ROCK 'N' ROLL."

RONNIE SPECTOR

Then there was life after Phil. Ronnie burst back onto the charts in 1986 as a guest on Eddie Money's "Take Me Home Tonight" (with her signature *whoa-oh-oh-ohs* front and center), may or may not have had a fling with David Bowie, released a critically acclaimed solo album produced by Joey Ramone, married her current husband, had two kids (not necessarily in that order). In 2000, after a 15-year royalty battle, a New York State judge ruled that Phil Spector owed the Ronettes \$2.6 million; despite licensing their songs to everything from commercials to *Dirty Dancing*, he'd only ever paid the women \$14,000 and change.



And now? She's an unmistakably happy woman, and she clearly likes to talk. It doesn't take much to get her going on today's pop music: "It's like a circus! You can't see a show without dancers and lights and booms and bangs. It takes away from rock 'n' roll. Everyone has to have ridiculous outfits, and you don't even know who they are by the time their record comes out. People don't have an identity! Miley Cyrus gets up there with an [inflatable] penis coming out of her? Hello? What is that?"

"You take away the dancers, you take away the choreographers, and [with a lot of pop stars] you will not see a real artist there," she says. "And everybody lip-syncs. In my day you didn't do that; I would never do that. To me, it's cheating the audience." Ronnie's voice has stayed strong, she says, because she's never liked parties. (She does, however, have nothing but kind words for Amy Winehouse — a singer who owed her obvious debts in the vocal and visual style department: "She was a dirty rock and roll singer, her voice was real, and she was real," she says. "I miss her.")

Aside from not really enjoying Top 40 radio, however, she says she's loving life — and you believe her. She talks like a survivor — not just of an abusive marriage, but of a

time and a place in pop music that chewed young women up and spit them out with astounding ease.

"To be honest, a lot of the groups I knew 50 years ago are dead or dead broke," she says. "And I had to fight for my career. I was in court for 15 years.

"But you know what? What goes around comes around," she says conspiratorially. "Karma's a bitch, and it'll bite you right in the ass. He's in prison, and I'm not. I'm out there singing, having the time of my life, and I have everything I want: My shows, a great husband, everything I wanted back then. Turns out you can have your cake and eat it too!" A hearty laugh.

"Otherwise, what's the point of having cake?" **SFBG**

RONNIE SPECTOR

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WEDNESDAY 2

ROCK

Bottom of the Hill: Middlesleep, Halsted, Cazadero, 9pm, \$8.
El Rio: Jet Trash, The Nurseries, Yet, The Riders, 8pm, \$6.
Elbo Room: Sean O’Brien & His Dirty Hands, Spider Heart, New American Farmers, 9pm, \$8.
Independent: EMA, Mas Ysa, 8pm, \$15.
Milk Bar: Down Dirty Shake, The Love Dimension, Buzzmutt, Talk of Shamans, DJ Darragh Skelton, 8pm, \$5.
Rickshaw Stop: Be Calm Honcho, The She’s, Owl Paws, 8pm, \$10.

DANCE

Beaux: “BroMance: A Night Out for the Fellas,” 9pm, free.
Cafe: “Sticky Wednesdays,” w/ DJ Mark Andrus, 8pm, free.
Cat Club: “Bondage-A-Go-Go,” w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: “Electro Pop Rocks: EPR USA,” 18+ dance night with Far Too Loud, 9pm
F8: “Housepitality,” w/ King Britt, Fil Latorre, Mike Bee, 9pm, \$5-\$10.
Infusion Lounge: “Indulgence,” 10pm
Lookout: “What?,” 7pm, free.
Madrone Art Bar: “Rock the Spot,” 9pm, free.
MatrixFillmore: “Reload,” w/ DJ Big Bad Bruce, 10pm, free.
Monarch: “Advance,” w/ Flaco, Tchphnx, Professor Bang, Shadow Spirit, Joe Mousepad, 9pm, \$5 (free before 10pm).
Q Bar: “Booty Call,” w/ Juanita More, 9pm, \$3.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Evenodds, Equipto, DJ H Holla, 10pm, \$10-\$15.
Skylark Bar: “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Fiddler’s Green: Terry Savastano, 9:30pm, free/ donation.
Hotel Utah: Karmen Buttler, Bekah Barnett, 8pm, \$10.
Plough & Stars: Jeanie & Chuck’s Bluegrass Country Jam, First Wednesday of every month, 9pm, free.

JAZZ

Amnesia: Gaucho, Eric Garland’s Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: “Cat’s Corner,” 9pm, \$10.
Burritt Room: Terry Disley’s Rocking Jazz Trio, 6pm, free.
Cafe Claude: The Monroe Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: Sony Holland, 5-8pm, free.
Pier 23 Cafe: Gary Zellerbach, 6pm, free.
Revolution Cafe: Michael Parsons, 9pm
Savanna Jazz Club: Savanna Jazz Jam with Eric Tillman, 7pm, \$5.



Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.
Zingari: Anne O’Brien, First Wednesday of every month, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: “Baobab!,” timba dance party with DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: “Bachatalicious,” w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Make-Out Room: “Frigo-Bar,” First Wednesday of every month, 9pm, free.

BLUES

Biscuits and Blues: Eddie Neon, 7:30 & 9:30pm, \$15.
Union Square Park: Dr. Mojo, 6pm, free.

SOUL

Monarch: “Color Me Badd,” coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 3

ROCK

Bottom of the Hill: Marine Life, Whiskerman, Mild Muddle, 9pm, \$8.
Brick & Mortar Music Hall: Sit Kitty Sit, Bent Knee, Strange Hotel, 9pm, \$7-\$10.
Chapel: Phox, 9pm, \$12.
Hemlock Tavern: Male Gaze, Thunders, Pat Thomas, 8:30pm, \$6.
Make-Out Room: Swiftumz, Dirty Ghosts, DJ Foodcourt, 7:30pm, \$8.

Milk Bar: The Burning of Rome, The Bixby Knolls, Kingsborough, 8:30pm, \$5.

DANCE

1015 Folsom: “The Big Bang,” w/ Giraffage, Crnkn, Jacuzzi, Pumpkin, The Human Experience, Nico Luminous, DJ Dials, Insightful, Releece, Getright, Chad Salty, more, 10pm, \$20 advance.
Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie’s Lounge: “Tubesteak Connection,” w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: “Twerk Thursdays,” 9pm, free.
Cafe: “iPan Dulcel!,” 9pm, \$5.
Cat Club: “Class of 1984,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
Cellar: “XO,” 10pm, \$5.
Club X: “The Crib,” 18+ LGBT dance party, 9:30pm, \$10.
Cosmo Bar & Lounge: “Thumpday Thursday,” 9:30pm, \$10.
Elbo Room: “Hi Life,” w/ resident DJs Pleasuremaker & Izzy*Wize, 9:30pm, \$6.
F8: “Beat Church,” w/ resident DJs Neptune & Kitty-D, First Thursday of every month, 10pm, \$10.
Harlot: “#Y2KTHURS,” w/ DJ Mei-Lwun, 9pm, free.
Infusion Lounge: “I Love Thursdays,” 10pm, \$10.
Madrone Art Bar: “Night Fever,” 9pm, \$5 after 10pm
Monarch: “As You Like It,” w/ Marcel Fengler, Sigha, Mossmoss, Brian Knarfield, 9pm, \$15-\$25.
OMG: “Techno Fun,” w/ Lisa Rose, Mozaic, Lt. Daaan, 9pm, \$5.
Raven: “1999,” w/ VJ Mark Andrus, 8pm, free.
Rickshaw Stop: “Popsene,” w/ Tove Lo, Aaron Axelsen, Miles the DJ, 9pm, sold out.
Ruby Skye: “Torq,” w/ Autoerotique, 9pm, \$10-\$25.
Temple: Pre-Independence Day Party, 18+ dance

night with Discopill, Matt Haze, Neon Neo, DJ Imani, 10pm, \$10 (free before midnight with RSVP).
Trax: “Beats Reality: A Psychelelic Social,” w/ resident DJs Justime & Jim Hopkins, 9pm, free.
Underground SF: “Bubble,” 10pm, free.
Vessel: “Big Fun,” w/ Ejeca, 10pm, \$5-\$10.

HIP-HOP

John Colins: “Future Flavas,” w/ DJ Natural, 10pm
Mezzanine: “Cream of Beat,” w/ Keith Murray, JT the Bigga Figga, Mind Motion, Ivan, Dark Money, Apollo, Mr. E, D-Sharp, Miles Medina, Remedy, 9pm, \$20-\$50.
Skylark Bar: “Peaches,” w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

Amnesia: The Blue Ribbon Healers, Western Justice, Missisipi Mike & The Midnight Gamblers, 9pm, \$7.
Atlas Cafe: Bermuda Grass, 8pm, free.
Bazaar Cafe: Acoustic Open Mic, 7pm
Hotel Utah: Songwriters in the Round with Heather Combs, Melissa Phillips & James DePrato, James Nash, Anne Heaton, 8pm, \$8.
Musicians Union Local 6: San Francisco Singer-Songwriters’ Workshop, hosted by Robin Yukiko, 6:30pm, \$25 (free for AFM members).
Plough & Stars: The Shannon Céili Band, First Thursday of every month, 9pm, free.
Red Poppy Art House: Ila Cantor, Jacob Aranda, 7:30pm, \$15-\$20.

JAZZ

Cafe Claude: Marcus Shelby Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Pier 23 Cafe: Snakebite & Friends, 7pm, free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.
Yoshi’s San Francisco: David Murray Infinity Quartet, 8 & 10pm, \$19-\$28.

INTERNATIONAL

Blush! Wine Bar: Americano Social Club, 7:30pm, free.
Roccapulco Supper Club: Avance, 8pm
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.
Yerba Buena Gardens: Les Gwan Jupons, 12:30pm, free.

REGGAE

Pissed Off Pete’s: Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.
Biscuits and Blues: Cole Fonseca, 7:30 & 9:30pm, \$15.
Saloon: Chris Ford, First Thursday of every month, 4pm

COUNTRY

McTeague’s Saloon: “Twang Honky Tonk,” w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm
Parlor: “Honky Tonk Thursdays,” w/ DJ Juan Burgandy, 9pm, free.

EXPERIMENTAL

Center for New Music: Of Land & Sea: Natural-Object Instruments by Cheryl Leonard, 6pm, free.
Luggage Store: Earth Blind, The Norman Conquest, 8pm, \$6-\$10.

ROCKABILLY

Tupelo: Whisky Pills Fiasco, First Thursday of every month, 9pm

SOUL

Independent: Young & Sick, 8pm, \$12-\$14.

FRIDAY 4

ROCK

Amnesia: Should We Run, 7pm, free.
Bottom of the Hill: Cuban Cigar Crisis, The Record Winter, Panic Is Perfect, 9pm, \$8.
El Rio: Ninth Annual El Rio Big Time Freedom Fest, With Golden Void, Bobb Saggeth, Once & Future Band, and Fine Points., 2pm, \$8.
Hemlock Tavern: The Old Firm Casuals, Pressure Point, Roadside Bombs, 5pm, \$12; The Chuckleberries, Thunderroads, 10pm, \$5.
Milk Bar: The American Professionals, When Particles Collide, The Honey Wilders, 8:30pm, \$5.
Thee Parkside: Thee Parkside’s Lowdown Throwdown, With Chrome Eagle, Dirty Denim, The Yes-Go’s, DJ Longshot, tricycle races, arm wrestling, and more, 1pm, free.

DANCE

1015 Folsom: Protoculture & Shogun, w/ Taj, Blurr, Meikee Magnetic, MytyMyke, Adam Cova, Kepik, NovaSpace, Non Sequitur, Mario Mar, more, 10pm, \$20-\$25 advance.
Amnesia: “Brass Tax,” w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10pm, \$5.
Audio Discotech: Grum, Kirin Rider, Grensta, 9:30pm, \$10 advance.
Beaux: “Manimal,” 9pm
The Cafe: “Boy Bar,” 9pm, \$5.
Cat Club: “Strangelove: Military Fashion Show,” w/ DJs Tomas Diablo, Lexor, Xander, and Fact.50, 9:30pm, \$8 (\$5 before 10pm).
Cellar: “F.T.S.: For the Story,” 10pm
DNA Lounge: “So Stoked: ‘Merica! Fuck Yeah!,” w/ Luna-C, Rhythmics, No Left Turn, Tranz Am, Rafer Rawb, Anglerfish, Darko, DJ Carrotkore, 7pm, \$10-\$20.
EndUp: “Trade,” 10pm, free before midnight.
Grand Nightclub: “We Rock Fridays,” 9:30pm
Infusion Lounge: “Flight Fridays,” 10pm, \$20.
Lookout: “HYSL: Handle Your Shit Lady,” 9pm, \$3.
Madrone Art Bar: “Dirty Rotten Dance Party,” w/ Kap10 Harris, Shane King, guests, 9pm, \$5.
MatrixFillmore: “F-Style Fridays,” w/ DJ Jared-F, 9pm
Mercer: “All of the Above,” w/ King Most, Freddy Anzures, Marky, First Friday of every month, 9pm, \$10 (free before 10pm).

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The Independent July 20th

Mezzanine: “Future Fridays,” w/ Kill Paris, TastyTreat, Tech Minds, 9pm, \$15.
Mighty: “Heart Phoenix: Independence,” w/ Justin Jay, Daniel Dubb, David Hohme, Derek Hena, Bo, Deckard, Boris Levit, Josh Vincent, Vitamindevo, Zita Molnar, Alastair, am Rebel, 9pm, \$10-\$15 advance.
Monarch: “Green Gorilla 4th of July,” w/ Sleight of Hands, Shiny Objects, Bells & Whistles, Joey Alaniz, Jamie James, Joel Conway, Kimmy Le Funk, Mr. Perry, 9pm, \$10.
Neck of the Woods: “That ‘80s Show,” w/ DJ Dave Paul (downstairs), 8pm, \$5.
OMG: “Deep Inside,” 9pm, free.
Powerhouse: Nasty,” First Friday of every month, 10pm, \$5.
Q Bar: “Pump: Worq It Out Fridays,” w/ resident DJ Christopher B, 9pm, \$3.
Temple: Independence Day with Monika, DJ Rose, Reflecta, Deejay Tone, 10pm, \$15.
Treasure Island Event Venue: “Independence Island: 4th of July Raveolution Massive,” 18+ dance party with G. Jones, Sam F, Entyme, SwitchBlade, Carlos Alfonso, Infusion, Omega, Linx, Nico Crispy, Ross. FM, Frank Nitty, more, 9pm, \$15+ advance.
Vessel: 8Maor Levi, SNR, Daun Giventi, 10pm, \$10-\$30.

HIP-HOP

DNA Lounge: “Indepen-DANCE Day,” w/ DJs Dave Paul, Myster C, and Mr. Washington, 9pm, \$5 advance.
EZ5: “Decompression,” Fridays, 5-9pm
Manor West: “Popular Demand: July 4th Takeover,” w/ P-Lo, DJ ASAP, Caprise, 10pm, \$20.

ACOUSTIC

Sports Basement: “Breakfast with Enzo,” w/ Enzo Garcia, 10am, \$5.
St. Cyprian’s Episcopal Church: First Fridays Song Circle, First Friday of every month, 7pm, \$5-\$10.

JAZZ

Atlas Cafe: The Emergency Ensemble, First Friday of every month, 7:30pm, free.
Bird & Beckett: Don Prell’s SeaBop Ensemble, 5:30pm, \$10 suggested donation per adult.
Cliff House: John Kalleen Group, First Friday of every month, 7pm
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Royale: Wrapped in Plastic, First Friday of every month, 9pm, free.
Savanna Jazz Club: Savanna Jazz Trio with Eric Tillman, 7:30pm, \$8.
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: “Paris-Dakar African Mix Coupe Decale,” 10pm, \$5.
Cafe Cocomo: Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).
Elbo Room: “Copa,” w/ DJs Vanka, Zamba, and Elan, 10pm, \$5-\$10.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Roccapulco Supper Club: Fuego Latino, 9pm

REGGAE

Gestalt Haus: “Music Like Dirt,” 7:30pm, free.
Showdown: “How the West Was Won,” w/ Nowtime Sound, First Friday of every month, 10pm, free.

BLUES

Biscuits and Blues: Junior Watson, 7:30 & 10pm, \$20.
Tupelo: Jinx Jones & The KingTones, First Friday of every month, 9pm

FUNK

Boom Boom Room: Turkuaz, DJ K-Os, 9:30pm, \$15 advance.

SOUL

Edinburgh Castle: “Soul Crush,” w/ DJ Serious Leisure, 10pm, free.
Knockout: “Oldies Night,” w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10pm, \$5.
Red Poppy Art House: Gillian Harwin & Reverse Double Clutch, 7:30pm, \$10-\$15.

SATURDAY 5

ROCK

Bottom of the Hill: Daikon, Bang Bang, C’est Dommage, 9:30pm, \$7.
Chapel: The Fresh & Onlys, Cold Beat, Devon Williams, 9pm, \$15.
El Rio: Hung Like a Nun, Bones of a Feather, Middle Class Murder, 9pm, \$5.
Hemlock Tavern: Balms, Couches, No Maps, Drivers, 9pm, \$7.
Make-Out Room: Windham Flat, Sunhaze, 7:30pm, \$8.
Neck of the Woods: People of the Sun, Little Galaxies, Christian Francisco, 9:30pm, \$8.
Slim’s: Kiwi Time, Vela Eyes, Fever Charm, DJ Alex Starfire, 9pm, \$11.
Sub-Mission Art Space (Balazo 18 Gallery): Bum City Saints, Bloodshot & Dilated, Blank Spots, Instant Gratification, Baja Sociedad, 7pm, \$8.
Thee Parkside: Black Pussy, Mothership, 9pm, \$8.
Tupelo: Shantytown, 9pm

DANCE

Audio Discotech: Doctor Dru, Pacific Disco, Papa Lu, Bryan Boogie, 9:30pm, \$5-\$20.
BeatBox: “Chaos,” w/ DJs Andrew Gibbons & Tristan Jaxx, 10pm, \$10-\$20.
Cat Club: “Leisure,” w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10pm, \$7.
DNA Lounge: “Bootie S.F.,” w/ A+D, DJ Tripp, DJ Fox, Mei-Lwun, J-Ev, Joseph Lee, DJ Freccero, John!John!, more, 9pm, \$10-\$15.
EndUp: “Play,” w/ Jay Tripwire, Clarian, Nick Williams, Dao & Pwny, 10pm, \$15-\$20.
Il Pirata: “Requiem,” w/ DJs Xiola, MD, and Mystical Krystal, 10pm, \$5 before 11:30pm
Lookout: “Bounce!,” 9pm, \$3.
Madrone Art Bar: “The Prince & Michael Experience,” w/ DJ Dave Paul, First Saturday of every month, 9pm, \$5.
Mezzanine: Finger Lickin’ Fort Mason After Party, w/ Gareth Emery, Christina Novelli, Mossberg Pump, 10pm, \$25-\$35.
Mighty: “Mighty Real,” w/ Dimitri from Paris, David Harness, 10pm, \$15-\$20 advance.
Monarch: “Stars & Stripes,” w/ DJs Mancub, Sol, Tamo, and Seven, 9:30pm, \$10 (free before 10pm).
Public Works: Cosmic Kids, Honey Soundsystem (Jason Kendig, Jackie House, Robot Hustle), plus a screening of the Tycho Boiler Room performance from 6/26, free with RSVP.
Regency Ballroom: Finger Lickin’ Fort Mason After Party, w/ 3lau, Don Diablo, WhiteNoise, 10pm, \$20-\$30.
Slide: “Lights Out,” w/ Phonat, 10pm, \$10 advance.
Stud: “Go Bang!,” w/ Homero Espinosa, Allen Craig, Tobirus Mozelle, Steve Fabus, Sergio Fedasz, Prince Wolf, 9pm, \$7 (free before 10pm).
Supperclub San Francisco: “America Fu*k Yeah,” w/ DJs Michael Anthony, B. Smiley, and Yewplay, 10pm
Temple: Landis, Michael Milano, Philt3r, Gill Trip, Mr. Kitt, A2D, 10pm, \$20.
Underground SF: “Push the Feeling,” w/ Silver Hands, Yr Skull, Epicsauce DJs, 9pm, \$6.
Vessel: Lazy Rich, Hot Mouth, Feldy, 10pm, \$10-\$30.

HIP-HOP

John Collins: “N.E.W.: Never Ending Weekend,” w/ DJ Jerry Ross, First Saturday of every month, 9pm, free before 11pm
Slate Bar: “Musicology,” w/ DJs Jah Yzer & Ren the Vinyl Archaeologist, 10pm, \$5 (free before 11pm).

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
Bazaar Cafe: David Whitaker, 7pm
Bender’s: Sweetdeluxe (Jimmy Sweetwater & Dick Deluxe), 10pm, \$5.
Hotel Utah: Salet, Autumn Sky, Karmen Kimball & Alex Lasner, 9pm, \$10.
Independent: S. Carey, The Pines, 9pm, \$15.
Pa’ina: Ukulenny, 7pm, free.
Plough & Stars: Red, White, and Bluegrass, With music by The Trespassers, The Mountain Men, and One Grass Two Grass Red Grass Bluegrass, 9pm, \$10-\$15.
Revolution Cafe: Seth Augustus, First Saturday of every month, 9:30pm, free/donation.
St. Cyprian’s Episcopal Church: Molly Tuttle Trio with Bill Evans, 8pm, \$15-\$18.

JAZZ

Biscuits and Blues: Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10pm, \$22.

Cafe Claude: Lori Carsillo, 7:30pm, free.
Jazz Bistro at Les Joulins: Bill “Doc” Webster & Jazz Nostalgia, 7:30pm, free.
Red Poppy Art House: Prasant Radhakrishnan & Rohan Krishnamurthy, Kavita Shah, 7:30pm, \$15-\$20.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: “Pura,” 9pm, \$20.
Bissap Baobab: “Paris-Dakar African Mix Coupe Decale,” 10pm, \$5.
Make-Out Room: “El SuperRitmo,” w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Space 550: “Club Fuego,” 9:30pm

REGGAE

Neck of the Woods: Mango Kingz, Pacific Soul Band, 9pm, \$12-\$15.

BLUES

Pier 23 Cafe: Bobbie Webb & Smooth Blues, 8pm, free.
Saloon: The Jukes, First Saturday of every month, 4pm; Daniel Castro, First Saturday of every month, 9:30pm

COUNTRY

Riptide: The Riptide 10th Anniversary Party with Red Meat, 9:30pm, free.

FUNK

Boom Boom Room: Steppin’, noon, free; Turkuaz, DJ K-Os, 9:30pm, \$12-\$15.

SOUL

El Rio: “Hard French,” w/ DJs Carnita & Brown Amy, First Saturday of every month, 2pm, \$7.
Elbo Room: “Saturday Night Soul Party,” w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10pm, \$10 (\$5 in formal attire).
Yoshi’s San Francisco: “Yoshi’s Got Soul,” w/ Current Personae, The Original Jambassadors, No Water After Midnight (in Yoshi’s lounge), 1pm, free.

SUNDAY 6

ROCK

Chapel: Dot Hacker, 8pm, \$15.

DANCE

Audio Discotech: “London Calling: Chapter 7 – The Final Chapter,” w/ Matt Tolfrey, Nikita, Jason Kendig, Fedora, Spesh, Scott Carrelli, more, 2pm, \$10 advance.
Cellar: “Replay Sundays,” 9pm, free.
Edge: “‘80s at 8,” w/ DJ MC2, 8pm
Elbo Room: “Dub Mission,” w/ DJ Sep & Adam Twelve, 9pm, \$6 (free before 9:30pm).
EndUp: “Sundaze,” 1pm, free before 3 p.m.; “BoomBox,” First Sunday of every month, 8pm
F8: “Stamina: 3-Year Anniversary,” w/ Ben Soundscape, Collette Warren, Gridlok, Submorphics, Bachelors of Science, Flaco, Method One, Jamal, 10pm, free.
Knockout: “Sweater Funk,” 10pm, free.
Lookout: “Jock,” Sundays, 3-8pm, \$2.
MatrixFillmore: “Bounce,” w/ DJ Just, 10pm
Monarch: “Werd,” 7pm, \$5-\$10.
Parlor: “Sunday Sessions,” w/ DJ Marc deVasconce-

los, 9pm, free.
Q Bar: “Gigante,” 8pm, free.
Temple: “Sunset Arcade,” 18+ dance party & game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: “Return of the Cypher,” 9:30pm, free.
El Rio: “Swagger Like Us,” 3pm
Public Works: EMC (featuring Masta Ace, Punchline, Wordsworth, and Stricklin), Opio, BPos, Equipto, Ren the Vinyl Archaeologist, 8pm, \$15-\$18.
Skylark Bar: “Shooz,” w/ DJ Raymundo & guests, First Sunday of every month, 10pm, free.

ACOUSTIC

Bazaar Cafe: Rebecca Chapa, 6pm
Chieftain: Traditional Irish Session, 6pm

CONTINUES ON PAGE 28 >>

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GROOVEMASTERS - GUEST: KIESHA WRIGHT
A TRIBUTE TO TINA TURNER

JULY 12TH - A TRIBUTE TO PRINCE • SAT • 8 PM
JOHN PAYNE & THE HURT
30TH ANNIVERSARY OF PURPLE RAIN

JULY 16TH - WEDNESDAY NIGHT RAMBLE • 7 PM
NORTH BAY ALL-STARS - GUEST: CATHY LEMONS
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BOTTOM OF THE HILL

CONT>>

Hotel Utah: Gipsy Moon, Mercury's Antennae, Emily Yates, 8pm, \$10.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: Spike's Mic Night, Sundays, 4-8pm, free.
Plough & Stars: Seisiún with Sean O'Donnell, 9pm

JAZZ
Amnesia: Kally Price Old Blues & Jazz Band, First Sunday of every month, 9pm, \$7-\$10.
Bird & Beckett: Buena Vista Jazz, 4:30pm
Black Coalition on AIDS/Rafiki Wellness: Wajeedah Hameed, 4-6pm, \$8-\$10.
Cafe Claude: Jean Ramirez, 7pm, free.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

Madrone Art Bar: "Sunday Sessions," 10pm, free.
Musicians Union Local 6: Noertker's Moxie, DunkelpeK, 7:30pm, \$8-\$10.
Pier 23 Cafe: Josh Jones Quartet, 5pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL
50 Mason Social House: "Sabor Sundays," w/ Fito Reinoso, 6pm, \$10.
Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: "Brazil & Beyond," 6:30pm, free.
Butterfly: "La Tardeada," w/ resident DJs Mind Motion, WaitDigz, and I-Cue, Sundays, 4-10pm, free.
Revolution Cafe: Balkan Jam Night, 8:30pm
Thirsty Bear Brewing Company: "The Flamenco

Room," 7:30 & 8:30pm

BLUES
Biscuits and Blues: Kara Grainger, 7 & 9pm, \$24.
Saloon: Blues Power, 4pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.
Swig: Sunday Blues Jam with Ed Ivey, 9pm

COUNTRY
Riptide: Hillbilly Hootenanny West Side Revue, First Sunday of every month, 7:30pm, free.

FUNK
Boom Boom Room: Steppin', noon, free.

SOUL
Yoshi's San Francisco: "Yoshi's Got Soul," w/ Big Blu

Soul Revue, Soul Mechanix, The Jurassic (in Yoshi's lounge), 1pm, free; Teedra Moses, 1-O.A.K., 7 & 9pm, \$20-\$26.

MONDAY 7

ROCK
Amoeba Music: Cloud Nothings, 6pm, free.
Elbo Room: Serpent Crown, Tetrach, Hysteria, 9pm, \$6.
Hemlock Tavern: The Gizmos, Dancer, 8:30pm, \$10-\$12.
Rickshaw Stop: Amen Dunes, Axxa/Abraxas, Vaniish, 8pm, \$10-\$12.

DANCE
DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

HIP-HOP
Brick & Mortar Music Hall: Clipping, Signor Benedick, 9pm, \$10-\$12.

ACOUSTIC
Amnesia: Front Country, Lindsay Lou & The Flatbellies, 9pm, free.
Fiddler's Green: Terry Savastano, 9:30pm, free/donation.
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Osteria: "Acoustic Bistro," 7pm, free.
Saloon: Peter Lindman, 4pm

JAZZ
Cafe Divine: Rob Reich, First and Third Monday of every month, 7pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Make-Out Room: "The Monday Make-Out," w/

Beauty School, Host Family, Larry Ochs/Donald Robinson Duo, 8pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Tupelo: Carol Doda, Dick Winn, and Friends, First Monday of every month, 8pm

REGGAE
Skylark Bar: "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES
Elite Cafe: "Fried Chicken & Blues," 6pm
Saloon: The Bachelors, 9:30pm

SOUL
Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 8

ROCK
Amnesia: City Tribe, 9:15pm
Bottom of the Hill: Man with a Mission, Growler, The Chuckleberries, 9pm, \$12.
El Rio: Sad Tires, Clumsy Concentration, G.A.F., 7pm, \$5.
Hotel Utah: Direction, Grit & Gold, We Is Shore Dedicated, 8pm, \$8.
Knockout: TV.Static, The 100 Keens, Dirty Denim, DJ Lacy Lust, 9:30pm, \$6.

DANCE
Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Brick & Mortar Music Hall: Ryan Farish, Blackburner, T-Mass, Foxchild, 9pm, \$10-\$12.
Harlot: "Tutu Tuesday," w/ resident DJ Atish, Second Tuesday of every month, 9pm, \$7 (\$2 in a tutu before 11pm).
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

HIP-HOP
Double Dutch: "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez, 10pm, free.

ACOUSTIC
Bazaar Cafe: Songwriter in Residence: Bonnie Sun, 7pm continues through July 29.
Chapel: JimBo Trout, 8pm, free.
Plough & Stars: Seisiún with Vinnie Cronin, 9pm
Revolution Cafe: CelloJoe, Second Tuesday of every month, 9pm

JAZZ
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL
Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
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SFMT'S
RIPPLE EFFECT
PHOTO BY
DAVIDALLENSTUDIO.COM

BY ROBERT AVILA
arts@sfbg.com

THEATER The Fourth of July kicked off a revolution once; could it happen again? Each year in Dolores Park the San Francisco Mime Troupe gives it a shot, kicking off its touring season of free outdoor shows with a musical-comical call to arms — an appeal to popular solidarity against the very real forces of oppression on a holiday gleefully synonymous with keg-tapping.

It's a task the legendary 55-year-old artist-run collective pursues with passion and its own unique flair: a larger-than-life mix of Italian commedia dell'arte storytelling and American-style melodrama, with a smattering of original songs thrown in for good measure. It's an eye and ear catching spectacle that this year hits close to home, wading into the conflicts and displacement churned by a rapidly transforming high-tech, high-cost city.

Ripple Effect is set in present-day San Francisco, or just offshore in the bay, in a small tour boat where three women of very different backgrounds reckon with one another. The boat's captain is an ardent but paranoid Lefty activist (played by Velina Brown). Her passengers are a Vietnamese beautician and all-American immigrant (Keiko Shimosato Carreiro) and a newbie tech worker from small-town Nebraska (Lisa Hori-Garcia) whose popular app landed her a corporate job in the big city.

Against the backdrop of a yawning wealth gap, real estate speculation, an epidemic of evictions, Google bus protests, and diminishing diversity, *Ripple Effect*'s three protagonists (all played by longtime Mime Troupe members) explore the tensions that divide them and the common ground beneath them. (The Mime Troupe is also linking the play to a series of community forums, at its Mission studio and after select performances, in which various community leaders will facilitate public dialogue around the show's themes and the growing divide in the city.)

"It's always tough because we do tour the shows, so we don't want to make them too specific to San Francisco," says Mime Troupe actor-writer Michael Gene Sullivan, who plays several secondary roles in *Ripple Effect*, including a certain wily CEO. "But we feel like there are so many issues going on within the city that people around the state, really around the

Making waves

San Francisco Mime Troupe's 'Ripple Effect' takes on the Bay Area's roiling class divide

country, will be able to relate to — not just housing and how the cities are changing, but also the struggle within the working class, the way people are being pitted against each other while the incredibly rich are getting incredibly richer. It's just that it's more pointed here."

There is precedent for SF-centric plays in past Mime Troupe offerings. In fact, the company's 1999 show, *City For Sale*, took on the housing crisis of the last real estate and dot-com bubble. But Sullivan says the issue has also changed. "This show, while it touches on [housing], is much more about a change in the culture of the city. Not just what does it mean to be living in San Francisco, but what is San Francisco now?"

Ripple Effect is a departure in some other ways too. It's a more concentrated drama, less concerned with a particular impending disaster to push the plot than in the precise relationship between the main characters. "In this show the dilemma is, to a large extent, how the characters see each other," notes Sullivan. To this end, Sullivan, head writer for the collective since 2000, shared the writing this time around with Bay Area playwrights Eugenie Chan and Tanya Shaffer, each of whom explored specific aspects of the characters' back stories. The show also sports two directors (Hugo E. Carbajal and Wilma Bonet) and comes with a new musical team: composer-lyricist Ira Marlowe and musical director Michael Bello, who

together fill roles covered in recent

years by Pat Moran.

The Mime Troupe has not been immune to the financial upheaval shaking the city. Last year, the collective had to launch an emergency fundraising campaign called the Cost of Free to make up for a serious budget shortfall that jeopardized its ability to offer its annual show. Velina Brown, Sullivan's life partner as well as fellow artist, explains that the 2008 economic downturn had reduced the offerings of arts foundations by as much as 40 percent. "Being already a really lean organization anyway, 40 percent going away is huge." But where another theater might have folded up shop, the Mime Troupe, with help from its audience, bounced back.

"One of the things that's helped us over the years with all these ups and downs is that we are a collective," says Brown. "It's not all on one or two people and if they feel like that's it, then that's it — there's a larger group of people that have to agree that that's it before the doors close. We also own our building, and that has definitely saved our behinds. We haven't had to be at the mercy of a landlord — who says, 'Hey, I could get 10 times what you people are paying' — and kicked to the curb."

"Because we're a collective it takes people a lot longer to get burned out," agrees Sullivan. "Because we're worker-owners of our company we are willing to put in more time, do things for a little less pay, come to meetings when we're not paid to be there. We do get paid; it's an [Actors] Equity company. But we have a sense of ownership you don't get at other places, and that also helps the company in the most difficult times." **SFBG**

RIPPLE EFFECT

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Anthony Friedkin, *Jean Harlow, Drag Queen Ball, Long Beach*, from the series *The Gay Essay*, 1971. Gelatin silver print. Fine Arts Museums of San Francisco, anonymous gift

ARTS + CULTURE DANCE

BY RITA FELCIANO
arts@sfbg.com

DANCE Visiting from Los Angeles, the Berkeley-born Arianne MacBean introduced the Bay Area to her Big Show Co. via two works. The elaborately titled *The People Go Where the Chairs Are* dates from 2012; the more condensed *present tense* was a world premiere. Both pieces intrigued by putting on stage the process the artists go through trying to give life and shape to something inchoate.

For MacBean, for whom language is integral to her dance-making, the challenge was that words both embody but also confine meaning. This intrinsic but probably unsolvable conundrum is at the base of the quirky, often equally funny and poignant *People*.

Dancers may well recognize themselves in this depiction of the struggle, frustrations, and rewards that the creative process of their practice involves. The rest of us witnessed an amusing, insightful, and lively performance of the process it takes to make an amusing, insightful, and lively performance.

People is more language-based than movement-oriented, and it did suffer from the same disadvantages as many such works. Dancers in general still are not adequately trained to communicate verbally. *People's* dancers for the most part did well, but perhaps some unobtrusive body mics might have helped.

As we walked into the theater, performers blocked the stage into a set of overlapping squares. Somewhere off stage, a pianist plinked down isolated notes. One of the dancers wrote down an Alcoholics Anonymous-style 12-step scenario, whose items were erased as accomplished throughout the evening.

As the lights went down, each dancer grabbed a folding chair; rather than being shaped into a “dance,” the chairs were used to bring about collisions, bad feelings, and chaos. So they started over, chattering heatedly about finding an inspiration. Pina Bausch tops the list; however, she is dead. Something like “the dance” will have to do. This brainstorming session about meaning, inspiration, essence, and genuineness was hilarious, and yet almost unbearable to sit through.

Concrete suggestions fall flat. Angelina Attwell demonstrates “a dance I once saw;” it was fierce and left her spent, which scared the rest of them. Later, she had an I-hate-dance moment in which, assisted by her colleagues, the chairs started flying and crashing around her. All joined Max Eugene’s free-for-all, but



Meta-morphosis

Arianne MacBean’s dance-theater Big Show Co. scrutinizes the creative process

they could never actually put a “joyous” dance on stage. Eugene’s lack of comprehension and his colleague’s disdain of spontaneous expression spoke volumes about ingrained attitudes in the dance world.

Genevieve Carson’s witty monologue, shadowed by gesticulating males, took on how choreographers use dancers’ contributions to fill transitions. It probably struck a nerve among the dancers in the audience.

Smaller, quieter moments didn’t need language. Challenged to be “genuine,” Eugene simply stood and looked into the audience until his fearful colleagues joined him. There was also a point when the audience was supposed to “participate,” and the dancers leaned on chairs, whispering, inviting us but knowing full well that nobody would step up.

In the serious yet entertaining *People* we see the dancers both as performers and the people they are, or at least the personas they assumed. Their bravery, their struggle, their anger, and their sense of being in this together despite the odds was something that spoke clearly and effectively.

present tense was a much quieter but also more tightly constructed work in which each moment seemed full of portent. The title, as an intermission discussion between choreographer MacBean and ODC Deputy Director Christy Bolingbroke pointed out, refers to the present moment,

but also to the intense presence that is required in a performance.

Verbal language entered here as fragmentary phrases or single words, which acquired meaning in the way they are spoken, screamed, thrown about, casually chained to each other. At one point they simply disappeared into sound that is part of pure physical frustration.

In the opening passage, both Eugene and Carson seemed encased in their own worlds. He stood, and in Butoh-like fashion incrementally opened his arms and shifted his balance ever so slowly. You had to keep looking to see the moves. In contrast, the robotic Carson jerked herself like a mechanical doll onto the ground and up again. Attwell and Brad Culver slowly worked their way across the stage on their backs. The contrast between vertical and horizontal planes suggested a self-contained space that changed very slowly. But then these isolated beings tried to connect, and raced around trying to catch a hand like a lifeline. In twos, they were restrained even as they reached out. That section went on too long. Despite the constant shifting of partners, these parts did not accumulate. More effective was they way they shouted fragments, or single words that would make a sentence, at each other. It all started with Attwell’s silent scream. **SFBG**

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ARTS + CULTURE STAGE LISTINGS

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

"Fury Factory" Z Space, 450 Florida, SF; Z Below, 470 Florida, SF; Joe Goode Annex, 401 Alabama, SF; NOHspace, 2840 Mariposa, SF; www.foolsfury.org. \$16 (three performances, \$39; five performances, \$55). July 6-20. Festival of ensemble theater with works by Dandelion Dancetheatre, Dzieci Theatre, Epic Frame, Post Natyam Collective, Teatro Luna, the Imaginists, and others.

The Ripple Effect Dolores Park, 19th St at Dolores, SF; www.sfmt.org. Free (donations accepted). Opens Fri/4, 2pm. Runs Sat/5, 2pm. Also Sun/6, 2pm. Yerba Buena Gardens, 760 Howard, SF. Continues through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes.

BAY AREA

As You Like It Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. Donations accepted. Previews Sat/5, 8pm; Sun/6, 4pm. Opens July 11, 8pm. Runs in repertory Fri-Sun through Aug 10; visit website for specific performance dates and times. It's outdoor Shakespeare season in the Bay Area! Marin Shakespeare kicks off its 25th season with a classic production of the Bard's gender-bending comedy.

Pride and Prejudice John Hinkel Park Amphitheatre, 41 Somerset, Berk; www.aeof-berkeley.org. Free. Opens Fri/4, 4pm. Runs Sat-Sun, 4pm. Through July 20. Actors Ensemble of Berkeley performs Constance Cox's adaptation of the Jane Austen novel.

The Taming of the Shrew Amador Valley Community Park, Santa Rita at Black, Pleasanton; www.sfsakes.org. Free. Sat-Sun, 7:30pm. Through July 13. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

ONGOING

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through Aug 24. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up



CARLA PANTOJA AND TIM KNIFFIN STAR IN *THE TAMING OF THE SHREW*, PRESENTED BY FREE SHAKESPEARE IN THE PARK AT VARIOUS VENUES THROUGHOUT THE SUMMER. PHOTO BY JOHN WESTERN

being much more personal terrain, much closer to home. (Avila)

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

God Fights the Plague Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-100. Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

Into the Woods San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical. **Once** Curran Theatre, 445 Geary, SF; www.shnsf.com. \$45-210. Wed-Thu, Sat, and July 11, 8pm (also Wed and Sat, 2pm); Sun, 2pm (also Sun/6, 7:30pm). Through July 13. Two musicians fall in love when they begin writing songs together in this Tony-winning musical, based on the Oscar-winning film.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through July 26. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznoffsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

Shit & Champagne Rebel, 1772 Market, SF;

shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Weir Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through July 12. Shelton Theater performs Conor McPherson's acclaimed tale about a spooky night in an Irish pub.

BAY AREA

American Buffalo Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Extended through July 20. Aurora Theatre closes its 22nd season with David Mamet's powerful drama.

Nantucket Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Thu and Sat, 7pm. Extended through July 19. Nantucket Island, a wisp of shifting sand 30 miles off the coast of Cape Cod, Mass., is the evocative setting for this autobiographical story from writer-performer Mark Kenward — less the tourists' Nantucket of summer holidays, mind you, than the inhabitants' gray and isolated winter. And just as its bleak weather stood for the tempestuous mood of Herman Melville's Ishmael before he sets sail again in *Moby Dick*, so the environment for Kenward's coming-of-age darkly fore-shadows a terrible downward spiral. The only son and oldest child of two in a nuclear family from Normal, Ill., that really seemed to fit the bill — complete with a dad who, "in his entire life, only missed four days of shaving" — Mark becomes the odd-boy out upon the Kenwards' relocation to the remote island. An affable, poised, physically demonstrative performer with a residual Midwestern charm, Kenward describes an upbringing in a household overshadowed by a high-strung, controlling, deeply unhappy mother who, as luck would have it, also becomes his high school English teacher. This relationship is the ground for much of the play's humor, but also a trauma that blows in like a winter squall. Directed keenly, if perhaps a little too stiffly, by Rebecca Fisher, and accompanied at points by a watery island backdrop (courtesy of video designer Alfonso Alvarez), *Nantucket* discharges some of its messy human themes a bit too neatly but maintains an inescapable pull. (Avila)

Pygmalion 1220 Pear, Mtn View, www.thepear.org. \$10-35. Thu-Sat, 8pm; Sun, 2pm. Through July 13. Pear Avenue Theatre presents the George Bernard Shaw classic. **SFBG**

THE INDEPENDENT

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SAT, JULY 5

THU, JULY 10

FRI, JULY 11

SAT, JULY 12

SUN, JULY 13

FRI, JULY 18

SAT, JULY 19

SUN, JULY 20

TUE, JULY 22

WED, JULY 23

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UNCLE SAM GREET PINT-SIZED PATRIOTS AND THEIR FAMILIES AT JACK LONDON SQUARE'S JULY 4TH FESTIVAL OF FAMILY FUN.

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 2

Jean Kwok Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author discusses her new novel, *Mambo in Chinatown*.

Craven Rock Long Haul Info Shop, 3124 Shattuck, Berk; www.thelonghaul.org. 7pm, free. The author reads from cultural-studies tome *Days and Nights in a Dark Carnival*. Yes, it's about Juggalos.

Judy Wells and Dale Jensen Books Inc, 1344 Park, Alameda; (510) 522-2226. 7pm, free. The poets read as part of the Last Word Reading Series, followed by an open mic.

THURSDAY 3

"Target Independence Day Celebration" Craneway Pavilion, 1414 Harbour Way South, Richmond; www.oebbs.org. 6:30pm, free. Oakland East Bay Symphony performs patriotic works to celebrate Independence Day, followed by a fireworks display.

FRIDAY 4

Fourth of July at the Berkeley Marina Berkeley Marina, 201 University, Berk; www.anotherbullwinkelshow.com. Noon-10pm, \$15. Family-friendly fun with live entertainment, pony rides, arts and crafts, and fireworks (9:30pm).

July 4th Festival of Family Fun Jack London Square, Broadway and Embarcadero, Oakl; www.jacklondonsquare.com. 11am-4pm, free. Fun activities for families including a petting zoo, balloon artists, face paint, bubble wrangling, and more.

Pier 39 Fourth of July Pier 39, SF; www.pier39.com. Noon, free. The family-friendly fun begins at noon with live music from the USAF Band of the Golden West, followed by Tainted Love. At 9:30pm, enjoy the traditional fireworks display over the bay.

SATURDAY 5

Fillmore Jazz Festival Fillmore between Jackson and Eddy, SF. www.fillmorejazzfestival.com. 10am-6pm, free. Also Sun/6. The largest free jazz fest on the West Coast fills 12 blocks with music, arts and crafts, gourmet food, and more.

LaborFest 2014 Redstone Building, 2940 16th St, SF; www.laborfest.net. 11am-5pm, free.

Street fair in honor of the 100th anniversary of the San Francisco Labor Temple. Also today: Noon, meet at 518 Valencia, SF. Free. Labor bike tour with Chris Carlsson (ends at Spear and Market). 2pm, meet at Harry Bridges Plaza Tower, Embarcadero at Market, SF. Free. SF General Strike walk led by retired ILWU longshoreman Jack Heyman and others. 7pm, ILWU Local 34 Hall, 801 Second St, SF. Donations accepted. "FilmWorks United" screening of *Miners Shot Down* (Desai, 2014).

SUNDAY 6

LaborFest 2014 First Unitarian Universalist Church, 1187 Franklin, SF; www.laborfest.net. 9:30am, free. "Working Class Housing, Ethnic Housing: Hunters Point and Bayview" panel discussion. Also today: 9:45am, meet at Coit Tower entrance, One Telegraph Hill, SF. Free. Coit Tower mural walk with Peter O'Driscoll, Gray Brechin, and Harvey Smith. 11am, meet at 18th St and Tennessee, SF. Free. Dogpatch and Potrero Point walk with Nataly Wisniewski of SF City Guides. Noon, meet at One Market St, SF. Free. Labor history and Market St. walk with Chuck Schwartz of SF City Guides. 2pm, Bird and Beckett Bookstore, 653 Chenery, SF. Free. Author Zeese Papanikolas discusses the Ludlow Massacre. 7pm, 518 Valencia, SF. Free. "Labor, Privatization, and How to Defend Public Education" discussion.

Temescal Street Fair Telegraph between 40th and 51st Sts, Oakl; www.temescaldistrict.org. Noon-6pm, free. Three food courts and multiple stages showcasing local performers (including an entire stage just for kids with magicians, jugglers, and more), plus 150 booths with local crafts, artworks, and more.

MONDAY 7

LaborFest 2014 Meet at Portsmouth Square, Washington St, SF; www.laborfest.net. 10am, free. Chinatown walk with Mae Schoeing of SF City Guides. Also today: 7pm, Bird and Beckett Bookstore, 653 Chenery, SF. Free. Poetry reading by Nellie Wong and Alice Rogoff.

TUESDAY 8

LaborFest 2014 Meet at the corner of Stockton and Maiden Lane, SF; www.laborfest.net. 10am, free. "Rising Steel: Two Centuries of San Francisco Architecture" walking tour. Also today: 6-9pm, Pacific Media Workers Guild, 433 Natoma, SF. Free. "Méndez Rising: Spotlight on the Revolutionary Works of an Artist for Social Justice," tribute to the art of Leopoldo Méndez. **SFBG**



PHOTO COURTESY
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Key of twee

'Once' filmmaker returns with lightweight music-biz fantasy 'Begin Again'

BY CHERYL EDDY
cheryl@sfbg.com

FILM The joke's been made elsewhere that *Begin Again*, the latest from writer-director John Carney (2007's *Once*), should have been dubbed *Twice*. There are undeniable similarities. Though *Begin Again* takes place in New York City, not Dublin, it's another musical tale of a romantically-challenged artist whose life is changed by a chance encounter. However, unlike *Once*, *Begin Again* has an A-list cast, with Mark Ruffalo, Keira Knightley, and Catherine Keener, plus big-name musicians like Adam Levine and CeeLo Green.

Carney eases us into this tale of Big Apple heartbreak and redemption by playing its opening moments multiple times from different perspectives. Jolly busker Steve (scene-stealer James Corden) puts his bummed-out buddy Greta (Knightley) on the spot at an open-mic night, where she croons a song she's just written about jumping in front of a subway train. (Knightley does her own singing, but careful camerawork ensures we never get a good look at her guitar skills.) Dan (Ruffalo), a down-on-his-luck music-biz professional whose career status is nearly as dismal as his personal life — he's estranged from his music-journalist wife (Keener) and teenage daughter (Hailee Steinfeld) — happens to stumble into the joint as Greta takes the stage.

He's enthralled by her performance, and the film does an "earlier that day" rewind to let us know why Dan is so drunk. Truth is, he woke up wasted, to the annoyance of his longtime business partner (Mos Def), who's laser-focused on keeping their record label profitable (one idea: bands doing "audio commentary" on their own records...ugh). Dan, whose job is in serious danger, dreamily clings to the old-school "fostering talent" model. His ideals may be sky-high, but his dignity's sloshing at the bottom of the flask he keeps stashed in his aging Jaguar — a status symbol of a lifestyle he hasn't been able to afford for some time.

After he introduces himself to Greta, certain she's his ticket to creative rebirth, he's surprised to learn she's packing a fully-operational bullshit detector. She also doesn't take compliments well — "Music is about ears, not eyes," she insists, when Dan says she has the looks to make it big. But there's an easy chemistry between them, and once she Googles him and checks his bona fides (Harvard, Grammys), she softens. A little.

We see why Greta is so angry at the world in another rewind. She's a recent arrival in NYC, tagging along with boyfriend and songwriting partner Dave (Levine). He's a hotshot rising star who soon morphs into a lying, cheating, trendy facial hair-growing rock 'n' roll cliché. (If you have a built-in aversion to the "Moves Like Jagger" singer, this is, needless to say, perfect casting.) These scenes are so overdone — Rob Morrow cameos as a sleazy record-company exec — that Carney's point of

view is abundantly clear: tailoring one's music to please the basic-bitch demographic and achieving overnight success is *bad*; while penning personally meaningful tunes and recording them on one's own terms is *good*.

Fine. On principle, who doesn't agree with that? Of course, it's rad that Greta and Dan decide to take to the streets, NYPD be damned, and record an entire outdoor album with a rag-tag band that signs on thanks to Dan's fading reputation and, it would seem, Greta's talent, although for all its emphasis on musical integrity, *Begin*

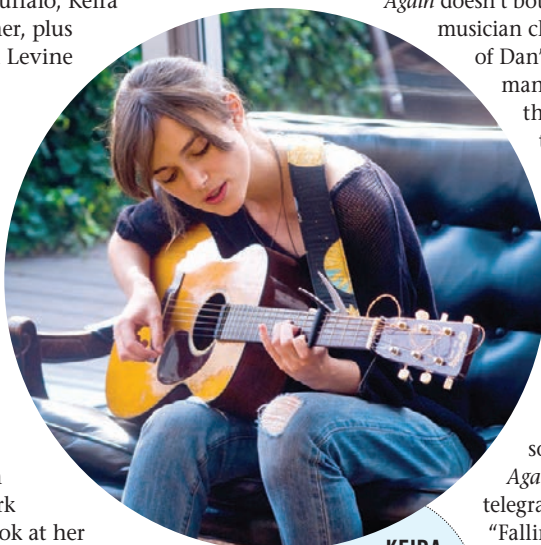
Again doesn't bother fleshing out any of the other musician characters. Playing a former client of Dan's, Green materializes to command a scene or two and undermine the film's "it shouldn't be about the money" message, since he sure makes living in a fancy mansion look like a good time.

Another point of contention: Greta never claims to be a great singer, but Knightley's wispy pipes hardly suggest the glorious potential that perks Dan's golden ears. Her tunes are forgettable folk-pop, and while some of the same songwriters worked on *Begin Again*, there's nothing here that telegraphs the emotional weight of "Falling Slowly," *Once*'s Oscar winner. *Begin Again*'s broader themes of music as a healing balm (the film's original title, as subtle as an anvil to the skull: *Can A Song Save Your Life?*) are equally generic, illustrated by a scene that has Dan and Greta soothing their sadness by bopping all over the city with a headphone splitter listening to soul jams.

Begin Again strives, with obvious effort, to Make a Statement about an industry struggling to find its identity amid such troubling inventions as revenue-sapping free downloads, YouTube as a career launching pad, and shows like Levine's own *The Voice*, which bring instant stardom to artists without the benefit of record-company nurturing. These are worthy issues, but they also make for some heavy-handed dialogue: "We need vision, not gimmicks!"

Fortunately, *Begin Again* fares better with its explorations of complicated relationships. Nobody does rumpled and wounded better than Ruffalo, and his connections with Keener and Steinfeld feel lived-in and authentic. Knightley has the most obvious character arc, as well as the biggest burden in having to sing — easily the film's primo curiosity factor, aside from the stunt casting of Levine — but she's likable as a hipster scorned, determined to figure out her next move even as her world crumbles around her. (Carney does a good job keeping the breakup storyline from getting too maudlin; witness a musical fuck-you drunk dial to Dave's voice mail, in which an outpouring of emotion is lived up by an impromptu kazoo solo.) It's also a surprisingly relaxed performance, given her predilection for films like 2012's overstuffed *Anna Karenina*. Added Bonus: despite those wistful song lyrics, she doesn't end up jumping in front of a train in this one. **SFBG**

BEGIN AGAIN opens Wed/2 in San Francisco.



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BEGIN AGAIN

WRITTEN AND DIRECTED BY JOHN CARNEY, THE DIRECTOR OF 'ONCE'

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FILM

It's alive!

The Vortex Room keeps on keepin' on — for now — with the weirdest flicks you'll see all summer

BY DENNIS HARVEY
arts@sfbg.com

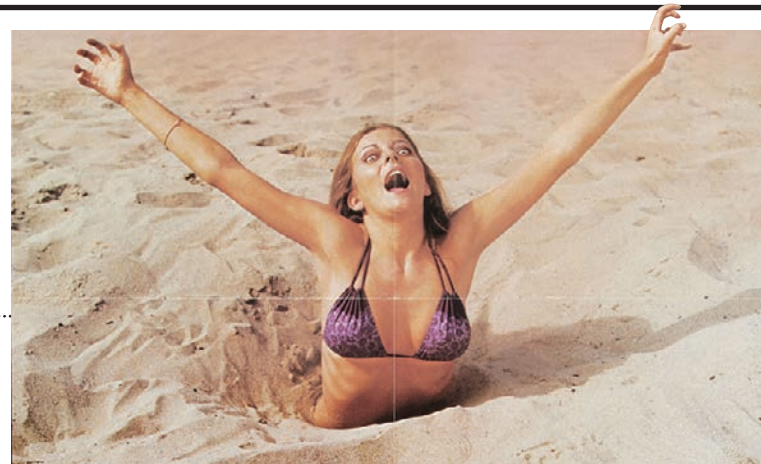
FILM There's a T-shirt that's achieved must-have status in record time, even though as yet it may just be an *idea* for a T-shirt: A picture of Al Gore gesticulating at the podium, with the words "If you don't believe in climate change just look at San Francisco ... only a few years ago that city was still cool." Haha. Sob. The temperature drift from cool to tepid (and expensive) registers in a thousand ways, big and small, with the shuttering of cultural venues now a predictable minor-key prelude to the ka-ching symphony of condo construction.

Not yet axed, but with head positioned above the bucket, is the Vortex Room — that SOMA venue so cool you need to know the address (there's no sign), as if it were a Prohibition speakeasy or something. Spawn of the late, beloved Werepad, the Vortex was threatened with eviction last fall. After a few months of legal skirmishing the landlord backed down, but then served notice again not long afterward. "We are currently fighting it out in, I guess, a battle of resources. They appear to just want to wear us down. This new real estate marketing is just too tempting, I suppose," says founder Scott Moffett.

Aptly, July's Film Cult series at the Vortex takes as its theme "Bad Vibrations." The bounty of five Thursdays this month allows plenty of room for programmer Joe Niem to mine a collection of largely 16mm exploitation obscurities in which "Summer is spelled with a 'B'." As in, you know, *bummer!* — but more about that film title later.

Things kick off with a double dose of female imperilment from the golden age of TV movies. *A Vacation in Hell* (1979) has one would-be playa (Michael Brandon) arranging a day trip from a Club Med-type resort with four women so he can hit on the dumb blonde (Priscilla Barnes). The others are Andrea Marcovicci as Embittered Neurotic Man-Hating Possible Lesbian, *Get Smart!*'s Barbara Feldon as an insecure divorcee still looking for love, and erstwhile Marcia Brady Maureen McCormick as the teenage daughter she's dragged along as security blanket.

SLURP! A SAND-DWELLING BEASTIE PREYS ON BIKINI BABES IN *BLOOD BEACH* (1980). PHOTO COURTESY OF THE VORTEX ROOM



Upon reaching an isolated beach, their inflatable boat gets a puncture. They attempt to dither their way back to civilization cross-country, and in pure idiot panic incur the wrath of a strapping native hunter (Ed Ka'ahea) whom Marcovicci dubs "you murderous savage." Under the silly, talky circumstances, this ABC Movie of the Week has some surprisingly good acting. Which cannot be said, perhaps thankfully, for the prior year's *Summer of Fear*, aka *Stranger in Our House*. Fully exorcised then-telepic queen Linda Blair plays a seriously bratty SoCal teen who grows suspicious of the freshly orphaned cousin (Lee Purcell) who comes to live with her family, and who in record time goes from twangy wallflower to usurping seductress. This (eventually) Satanic thriller was the first mainstream Hollywood project for a Wes Craven fresh from *Last House on the Left* (1972) and *The Hills Have Eyes* (1977), and remains the tamest thing he ever directed — yes, tamer than Meryl Streep inspiring Harlem youth in 1999's *Music of the Heart*.

Fear not, stronger meat is ahead. July 10 brings two theatrical horrors, 1980's *Blood Beach* and 1976's *Who Can Kill a Child?*, aka *Island of the Damned*. The first is a late entry in the cycle of *Jaws* (1975) rip-offs, which it winks at by having one character quip, "Just when you thought it as safe to get back in the water, you can't get to it" — because something unseen is pulling Santa Monica beachgoers down screaming, right through the sand. It turns out to be an all-too-briefly seen monster in this lethargic chiller by the future director of *Flowers in the Attic* (1987 version, not the recent made-for-Lifetime version), with the highlight being a surprising political speech by John Saxon's police chief about how taxpayers want the sun and the moon in city services ... they just don't want to pay for it.

Who Can Kill a Child? is something else: a beautifully atmospheric Spanish nightmare by underrated Uruguayan Narciso Ibáñez Serrador, in which two English tourists row to a

quaint village off the mainland. When they arrive, however, everyone appears to be gone save a few children — with whom something has gone very, very wrong. Quiet and slow-building, it's a striking parable that really pays off once ominousness turns to terror at the completely irrational crisis these visitors have stumbled into. Equally memorable and shocking is 1978's US *Blue Sunshine*, a tale of a government LSD experimentation that the Vortex (and the Werepad before it) has shown so many times it might as well be its filmic mascot.

The rest of the schedule is obscure even by Vortex standards. English-language 1972 Eurotrash hostage drama *Summertime Killer* stars Christopher Mitchum, one of two (with sibling Jim) Robert Mitchum offspring who experienced moderate movie fame — despite dad's oddly dismissive public statements about their B-list careers. Aussie *One Night Stand* (1984) has New Wave youth in Sydney acting like mildly New Wave cut-ups in a John Hughes movie as they await nuclear holocaust. It's less fun than it sounds. *More* fun than it sounds is 1990's direct-to-video *Punk Vacation*, in which mildly "punk" miscreants slumming in the sticks wage war against local hicks.

Lastly there's 1973's *Bummer!*, a sobering film about the groupie lifestyle — even before the fat misogynist drummer no one will have sex with goes postal. Offering further proof the rock 'n' roll lifestyle leads to Hades is *Down Beat*, a feature so obscure imdb.com doesn't know it exists. Even the few to note Christian film "pioneer" Ken Anderson's passing in 2006 made no mention of this 1967 warning against all that was then groovy and ungodly. If and when the Vortex goes away for keeps, who will unearth such treasures for us henceforth? That's right: Nobody. **SFBG**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Begin Again See “Key of Twee.” (1:45) *California, Embarcadero, Piedmont.*
Le Chef Before you fire up Twitter to alert Jon Favreau that he’s been ripped off, know that this French comedy came out in 2012. Also, it’s highly unlikely to garner even a quarter-teaspoon of the praise racked up by Favreau’s food-truck tale. Even the formidable presence of Jean Reno can’t save *Le Chef*; he plays veteran celebrity chef Lagarde, who’s about to have his professional reputation toppled by the money-hungry mogul who owns his signature restaurant. (Yuppie scum wants him to switch to uber-trendy molecular cuisine; traditionalist Legarde ain’t having it.) Enter eager apprentice Jacky (Michael Youn), whose *Rain Man*-like ability to recall all of Legarde’s recipes makes him a valuable secret weapon in this high-stakes gastronomical battle, which will culminate when a food critic decides whether to dock one of the stars in Legarde’s rating — thus opening a contract loophole that’ll allow his boss to kick him out of the kitchen. BYO food clichés to describe this too-lightweight yet overly hammy affair, which also folds domestic dramas (Jacky’s exasperated, heavily pregnant GF doesn’t understand his cooking dreams! Legarde’s neglected daughter might as well be named Sullen McEyeroll!) into the batter. And if you can’t figure out the ending within the first act, no dessert for you. (1:24) *Elmwood, Opera Plaza.* (Eddy)
Deliver Us From Evil Eric Bana stars as an NYPD cop who encounters a case that may involve demonic possession. Édgar Ramírez co-stars as the priest who helps him. (1:58) *Presidio.*
Earth to Echo It’s not easy being a Goonie — or riding the coattails of *E.T.* even 30-plus years along. But that feeling of discovery and interstellar friendship forged in the face of a formidable establishment still calls out, like the insistent bleep of a long-forgotten intergalactic transmission. That appears to be the MO behind *Earth to Echo*, a decidedly clunkier outing than the aforementioned, despite its nods to a gadget-happy, geekier generation. This time, developers ostensibly want to drive a freeway through the suburban tract homes of wisecrack Tuck (Brian “Astro” Bradley), sensitive foster kid Alex (Teo Halm), and sweet science nerd Munch (Reese Hartwig). A bout of mysterious cell phone interference leads the kids to spend their last night in the ‘hood following the map that appears on their screens. What might have been another crowd-sourced game leads to a weird little piece of space junk that turns out to be the pod for an adorable, owl-like little brother from another planet. Naturally everything they discover needs to be documented for sharing later, though at first they’re hesitant to disclose their find with a popular classmate (Ella Wahlestedt) and a particularly snooty engineer (Jason Gray-Stanford). But why bother when it’s all been seen before (with the exception of having an African American kid as the first-person narrator of this kids sci-fi adventure)? Director Dave Green is definitely counting on his audience being born yesterday, though parents who remember the source material will recognize that Green has considerably less finesse than Steven Spielberg.



There’s only so much that special effects can accomplish when the initial camerawork looks so blown out and crappy, even if it’s supposed to have been documented on a phone. And Green’s slovenly direction, combined with way-too-roughed-out storytelling — how do a kid and alien managed to slip out of evil-empire governmental control, with zero effort, exactly? — do little to mark *Earth* as more than a knock-off. (1:29) *Shattuck.* (Chun)
Hellion Beer drinking and metal tees, shit-talking and shit-kicking, boys and their toys and their broken dreams — the signatures of director-writer Kat Candler are familiar even to those unversed in her 2006 *Jumping Off Bridges* and the short that this feature is based on. Yet somehow the motocross-fixated Jacob (Josh Wiggins) is finding his own fresh hell amid this testosterone-scape: with the death of his mother, his faded baseball star of a father (Aaron Paul) is struggling to hold the family together and kick his tendency to take refuge at the bottom of a beer can. Meanwhile younger brother Wes (Deke Garner) has been taken away and placed with the boys’ Aunt Pam (Juliette Lewis). Candler makes this hell of hurts fresh with her close attention to detail, relishing the whipped cream sandwiches and sofa bounce-offs of home-alone kids as well as the throttled rage of the Metallica and Slayer soundtrack, and charged performances from all, in particular Paul, also an executive producer here, and Lewis, two small-town castaways just a hair less lost than the kids. (1:33) *Roxie.* (Chun)
The Internet’s Own Boy: The Story of Aaron Swartz The current debate over net neutrality’s potential demise makes this a perfect moment

for Brian Knappenberger’s documentary, which chronicles a dismal prior instance of government interference in online information access. Chicago native Aaron Swartz was such a programming prodigy that he was known internationally by age 13, though few realized how young he was until they met him at conferences. Years later, increasingly politicized about web freedom, he became a target for post-9/11 federal paranoia. His specific “crime” was mass-downloading academic journal materials that by strict legal terms should be freely available to all — but instead are used as a commercial cash cow without benefiting their actual authors. Seeking to use him as an example to other “hacktivists,” the Justice Dept. threatened Swartz with outrageously high prison sentencing and monetary fines. But in driving the 26-year-old to suicide, they created a martyr, one sacrificed at the altar of dubious, overzealous fears over commercial piracy and classified-intel leakage. Poignant and dramatic, *The Internet’s Own Boy* doesn’t canonize its subject — like many prodigies, he often seemed high-strung and socially awkward — but conveys his personal tragedy while using it to illuminate complex larger issues as urgent as they are often (as our government hopes) confoundingly difficult to understand. (1:45) *Roxie.* (Harvey)
Life Itself Paying back the critic who championed his *Hoop Dreams* 20 years ago, and then some, Steve James’s documentary about the late Roger Ebert is the kind of tribute that sometimes feels like an authorized biographical video played at a testimonial dinner. If he were alive, and it were about someone else, I suspect Ebert himself would be more polite than

enthused. It traces his love of newspaperdom from an early age (he started writing for one at age 15); his semi-accidental falling into being the Chicago Sun-Times’ film reviewer in 1967 (a post he’d hold for 46 years); his Pulitzer win; the huge impact of TV’s *Sneak Previews*, aka *At the Movies*; his very rocky relationship with co-host Gene Siskel; and his happy first/last marriage at age 50. Ebert was prolific, gregarious, a friend to rising filmmakers (so long as he liked their work, of course), and someone who saw no conflict in being friends with established ones (like Scorsese and Herzog, both interviewed here). But *Life Itself* — “the only thing he loved more than the movies,” a statement that might strike you as profound or kinda “duh” — assesses his cultural impact as the most popular-movie-critic-probably-ever without really addressing his taste or style. As a result, it has the slightly pat quality of a movie content to admire its subject without digging very deep into the work that defined him. (Nor do the blown-up-video-quality clips from films do justice to his love of that medium.)

Instead, the primary focus is on his later struggles with cancer, which took his lower jaw and speech before claiming his life. That stuff is tough to watch. Most entertaining are insights into his long-running ego war with Siskel, who brought out (often on camera) irritable, petty, competitive, and bullying sides to Ebert the public otherwise seldom saw. (1:58) *Embarcadero.* (Harvey)
Tammy Melissa McCarthy co-wrote (with husband Dan Falcone, who directs) and stars in this comedy about a woman in crisis who hits the road with her boozy grandma (Susan Sarandon). (1:37) *Cerrito, Four Star, Marina, Shattuck.*
Yves Saint Laurent Biopic exploring the early career of the fashion icon. (1:45) *Clay.*

ONGOING

Citizen Koch After quietly influencing conservative ideology, legislation, and elections for decades, the billionaire industrialist Koch brothers have found themselves becoming high-profile figures — much to their dismay, no doubt. The relative invisibility they hitherto enjoyed greatly abetted their impact in myriad arenas of public policy and “popular” conservative movements. Look behind any number of recent red-vs.-blue flashpoint issues and you can find their fingerprints: Notably state-level union busting; “smaller government” (i.e. incredible shrinking social services); seeding allegedly grassroots organizations like the Tea Party; furthering the Corporations = People thing (see: Citizens United); and generally helping the rich like themselves get richer while fostering working-class outrage at everybody else. This documentary by *Trouble the Water* (2008) co-directors Carl Deal and Tia Lessen touches on all those matters, while also focusing on Wisconsin as a test laboratory for the brothers’ Machiavellian think-tank maneuvers, following a Louisiana GOP candidate on the campaign trail (one he’s marginalized on for opposing corporate influence peddling), and more. Any one of these topics could support a feature of their own (and most already have). *Citizen Koch*’s problem is that it tries to encompass too much of its subjects’ long reach, while (despite the title) leaving those subjects themselves underexplored. (It also suffers

CONTINUES ON PAGE 36 >>

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REP CLOCK

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CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11.
•**American Graffiti** (Lucas, 1973), Wed, 7, and **Two-Lane Blacktop** (Hellman, 1971), Wed, 9:05. •**Jaws** (Spielberg, 1975), Thu, 7, and **The Towering Inferno** (Allen, 1974), Thu, 9:20. **Frozen** (Buck and Lee, 2013), Sat, 1. Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com. "Midnites for Maniacs." •**Back to the Future** (1985), Sat, 5; **Back to the Future Part II** (1989), Sat, 7:30; and **Back to the Future Part III** (1990), Sat, 9:30. \$12 for one or all three films. "Scary Cow 23rd Short Film Festival," Sun, 2. More info at www.scary-cow.com.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Kenji Mizoguchi: A Cinema of Totality." **Utamaro and His Five Women** (1946), Sat, 6:30. "Derek Jarman, Visionary." **Sebastiane** (Jarman and Humphress, 1976), Sat, 8:20. "Martin Scorsese Presents Masterpieces of Polish Cinema." **Night Train** (Kawalerowicz, 1959), Sun, 5. "Rude Awakening: American Comedy, 1990-2010." **Austin Powers: International Man of Mystery** (Roach, 1997), Sun, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11.
Breathing Earth: Susumu Shingu's Dream (Riedelsheimer, 2013), Wed-Thu, 7, 9.
Hellion (Candler, 2014), Fri-Sun and Tue, 7:15 (check website for matinee times). **The Internet's Own Boy: The Story of Aaron Swartz** (Knappenberger, 2014), July 4-10, 7, 9:15 (check website for matinee times).

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Breathing Earth:**



SAN FRANCISCO-SET DISASTER CLASSIC **THE TOWERING INFERNO** (1974) SCREENS THU/3 AT THE CASTRO.

Susumu Shingu's Dream (Riedelsheimer, 2013), Wed-Thu, call for times. **Life Itself** (James, 2014), July 4-10, call for times.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Thursday Night Film Cult: Bad Vibrations." •**A Vacation in Hell** (Greene, 1979), Thu, 9, and **Summer of Fear** (Craven, 1978), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Brakhage, Brakhage, Brakhage!" "Self and Other" (1974-86), rare shorts, Sun, 2. **SFBG**

CONT>>

from being a movie completed at least 18 months ago, a lifetime in current US political terms.) For the reasonably well-informed this documentary will cover a lot of familiar ground—which is not to say that ground isn't still interesting, or that the added human interest elements don't compel. But the film covers so *much* ground it ends up feeling overstuffed and unfocused. (1:26) *Opera Plaza, Shattuck*. (Harvey)

Ida The bomb drops within the first ten minutes: after being gently forced to reconnect with her only living relative before taking her vows, novice nun Anna (Agata Trzebuchowska) learns that her name is actually Ida, and that she's Jewish. Her mother's sister, Wanda (Agneta Kulesza) — a Communist Party judge haunted by a turbulent past she copes with via heavy drinking, among other vices — also crisply relays that Ida's parents were killed during the Nazi occupation, and after some hesitation agrees to accompany the sheltered young woman to find out how they died, and where their bodies were buried. Drawing great depth from understated storytelling and gorgeous, black-and-white cinematography, Pawel Pawilowski's well-crafted drama offers a bleak if realistic (and never melodramatic) look at 1960s Poland, with two polar-opposite characters coming to form a bond as their layers of painful loss rise to the surface. (1:20) *Albany, Opera Plaza, Piedmont*. (Eddy)

Jersey Boys The musical that turned the back story of Frankie Valli and the Four Seasons — the 1960s hit making machines behind upbeat doo-wop ditties like "Sherry," "Big Girls Don't Cry," "Walk Like a Man," and a zillion more; you will recognize *all* of *them* — into Broadway gold ascends to the big screen thanks to director Clint Eastwood, a seemingly odd choice until you consider Eastwood's own well-documented love of music. *Jersey Boys* weaves a predictable tale of show biz dreams realized and then nearly dashed, with a gangster element that allows for some *Goodfellas*-lite action (a pre-fame Joe Pesci is a character here; he was actually from the same 'hood, and was instrumental in the group's formation). With songs recorded live on-set, à la

2012's *Les Misérables*, there's some spark to the musical numbers, but Eastwood's direction is more solid than spontaneous, with zero surprises (even the big finale, clearly an attempt at a fizzy, feel-good farewell, seems familiar). Still, the cast — including Tony winner John Lloyd Young as Valli, and Christopher Walken as a sympathetic mobster — is likable, with Young in particular turning in a textured performance that speaks to his years of experience with the role. For an interview with cast members Young, Michael Lomenda (who plays original Four Season Nick Massi), and Erich Bergen (as Bob Gaudio, the member who wrote most of the group's hits), visit www.sfbg.com/pixel_vision. (2:14) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki, Vogue*. (Eddy)

Korengal This companion piece to 2010's Oscar-nominated *Restrepo* — one of the best docs about modern-day warfare to date, offering unfiltered access to an Army platoon stationed in Afghanistan's Korengal Valley — uses previously unseen footage shot during the year filmmakers Sebastian Junger and Tim Hetherington spent shadowing their subjects. *Korengal* is structured as a more introspective work, with musings on what it feels like to be a soldier in the Korengal, surrounded by rough (yet strikingly beautiful) terrain populated by farmers who may or may not be Taliban sympathizers, not to mention unpredictable, heavily armed opponents referred to simply as "the enemy." Interviews reveal sadness, boredom, a deep sense of brotherhood, and the frustrating feeling of going from "100 miles an hour to a dead halt" after the surreal exhilaration of a firefight. *Korengal* also functions as a tribute to Hetherington, who was killed in 2011 while on assignment in Libya. Not only does his death add a layer of poignant subtext, it also suggests why Junger felt moved to revisit this story. That said, though *Korengal*'s footage is several years old, its themes remain distressingly timely. (1:24) *Opera Plaza, Shattuck*. (Eddy)

Obvious Child We first encounter the protagonist of writer-director Gillian Robespierre's funny, original film — a Brooklyn-dwelling twentysomething named Donna (Jenny Slate), who works at a lefty secondhand bookstore

FILM LISTINGS

and makes regular (if unpaid) appearances at a local comedy night — onstage mining such underdiscussed topics as the effects of vaginal discharge on your garden-variety pair of underwear. This proves a natural segue to other hefty nuggets of embarrassment gold concerning her love life, to the dismay of boyfriend Ryan (Paul Briganti), auditing from the back of the club. He pretty much deserves it, however, for what he's about to do, which is break up with her in a nasty, well-populated unisex bathroom, taking time to repeatedly glance at the texts coming through on his phone from Donna's good friend, with whom he's sleeping. So when Donna, mid-drowning of sorrows, meets a nice-looking fellow named Max (Jake Lacy) at the bar, his post-fraternity-presidency aesthetic seems unlikely to deter her from a one-night stand. The ensuing trashed make-out dance-off in Max's apartment to the Paul Simon song of the title is both comic and adorable. The fractured recap of the evening's condom-free horizontal events that occurs inside Donna's brain three weeks later, as she hunkers down with her best friend, Nellie (Gaby Hoffmann), in the bookstore's bathroom after peeing on a stick, is equally hilarious — and unwanted-pregnancy jokes aren't that easy to pull off. Robespierre's treatment of this extended windup and of Donna's decision to have an abortion is a witty, warmhearted retort to 2007's *Knocked Up*, a couple generations' worth of Hollywood rom-com writers, and an entertainment industry that continues to perform its sweaty contortions of storytelling in the gutless cause of avoiding the A-word. (1:15) *California, Embarcadero, Piedmont, Sundance Kabuki*. (Rapoport) **Snowpiercer** Eighteen years after an attempt to reverse global warming has gone wildly awry — freezing all life into extinction — the only known survivors are on a one-of-a-kind perpetual-motion train that circles the Earth annually, has its own self-contained ecosystem, and can smash through whatever ice buildup has blocked its tracks since the last go-round. It's also a microcosm of civilization's worst class-economic-racial patterns over history, with the much-abused "tail" passengers living in squalor under the thumb of brutal military police. Unseen at the train's front is its mysterious inventor, Wilford, whose minions enforce "Eternal Order Prescribed by the Sacred Engine." Curtis (Chris Evans) is default leader of the proletariat's latest revolt, in which they attempt to force their way forward through the prison section (where they free Song Kang-ho and Go Ah-sung as the train's original lock designer and his psychic daughter) on to the wonders of the first class compartments, and beyond. This first (mostly) English-language feature by South Korean Bong Joon-ho (2006's *The Host*, 2009's *Mother*), based on a 1982 French graphic novel, starts out as a sort of locomotive, claustrophobic *Mad Max* (1979) variation. But it gets wilder and more satirical as it goes along, goosed by Tilda Swinton's grotesquely comic Minister Mason, and Alison Pill as a teacher propagandist in a particularly hilarious set piece. In case the metaphor hasn't already hit you on the head, one character explains "The train is the world, we the humanity." But *Snowpiercer*'s sociopolitical critique is as effective as it is blunt, because Bong handles everything here — visceral action, absurdist humor, narrative left-turns, neatly etched character archetypes, et al. — with style, confidence, and wit. Some of the FX may not be quite as seamless as it would have been in a \$200 million Hollywood studio production, and fanboys will no doubt nitpick like nitwits at various "credibility gaps." (As if this movie ever asks to be taken literally.) But by current, or any, sci-fi action blockbuster standards, this is a giddily unpredictable, risk-taking joy. (2:07) *Elmwood, Metreon, Presidio*. (Harvey)

Transformers: Age of Extinction In Michael Bay's fourth *Transformers* installment a villainous Black Ops leader (Kelsey Grammer) allies with a snarky Steve-Jobs-alike (Stanley Tucci) to build *Transformers de coeur*: designer impostor robot-cars they hope will reinvent the face of war. In IMAX 3D, "TransFOURmers" is packed with relentless rock-'em-sock-'em action, spectacular property destruction, and about as much sense as a bucket of worms. After 60 minutes, you think you're getting more than your money's worth. At 90 minutes, you're tired. At two hours, confusion sets in: If Autobots get stronger together how could Optimus be in so much trouble? Who is the bounty hunting Terminator look-alike? HOW MUCH MORE COULD THERE BE? And then ... the action shifts to China, Optimus rides a Dinobot, and chaos

reigns. I've always liked the working-class poetry of the *Transformers* themselves — the leader is a trucker and the cast is stacked with ambulances, tanks, and the metal workforce that preserves American lives. If that's not traditional hero worship, I don't know what is. But *Age of Extinction* is the soulless designer imposter it lampoons — the whole sequel-snarking ordeal makes you long for Buzz Lightyear, who saw a thousand Buzz Lightyears on a store shelf and survived that existential crisis heroically — while also riding a dinosaur and fighting Frasier. This *Transformers* movie (sadly, it won't be the final one) starts with a thesis: Mark Wahlberg walks through an abandoned movie theater and a Wilford Brimley twin (Ron Shedd) bellows: "Movies today! Sequels! Remakes! Crap!" *Age of Extinction* follows that moment with nearly three hours of evidence that the cause of extinction is redundancy. (2:30) *Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Vizcarrondo)

Violette Taking on another "difficult" woman artist after the excellent 2008 *Séraphine* (about the folk-art painter), Martin Provost here portrays the unhappy life of Violette Leduc (Emmanuelle Devos), whose fiction and autobiographical writings eventually made her a significant figure in postwar French literature. We first meet her waiting out the war with gay author Maurice Sachs (Olivier Py), one of many unrequited loves, then surviving via the black market trade before she's "discovered" by such groundbreaking, already-established talents as Jean Genet (Jacques Bonnaffé) and Simone de Beauvoir (Sandrine Kiberlain). It is the latter, a loyal supporter who nonetheless retains a chilly emotional distance, who becomes bisexual Violette's principal obsession over the coming 20 years or so. Devos does her best to portray "a neurotic crazy washed-up old bag" with an "ugly mug" — hardly! — who is perpetually broke, depressed, and awkward, thanks no doubt in part to her mean witch of a mother (Catherine Hiegel). "Screaming and sobbing won't get you anywhere," Simone at one point tells her, and indeed Leduc is a bit of a pill. For the most part lacking the visual splendors of *Séraphine* (this character's environs weren't so pastoral), *Violette* is finely acted and crafted but, like its heroine, hard to love. (2:18) *Albany, Embarcadero*. (Harvey) **SFBG**

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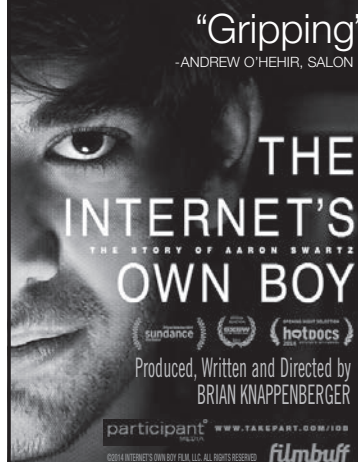
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ARIES

March 21-April 19

You need to get yourself organized so that you can feel in better control of what you're going through, so think about the steps you need to take. Not forever and ever, of course, but over the next four weeks. Carefully laid plans will build the sturdiest results for you, my friend.

TAURUS

April 20-May 20

There's no rush. This is the time to collect information about what's possible in your current situations, so you can weigh it out against your desires, and then against your willingness to participate. Allow things to percolate so that when you strike forward, it's a confident and clearheaded move.

GEMINI

May 21-June 21

Sometimes you need to distract yourself, because, as luck would have it, when you get fixated on your worries you can be very single-minded, Twin Star. Get in touch with your emotional needs and stop tripping on whether or not you can meet them. Cultivate bravery in the face of your fears.

CANCER

June 22-July 22

Peacefulness is not a static state. To achieve it you've gotta make subtle adjustments as the world around (or within) you changes. You're on call to find that elusive inner balance, and to stay unattached to it. The ground you're standing on is kind of like a boat in choppy waters, so be ready to sway.

LEO

July 23-Aug. 22

The most effective way to be a powerful person that isn't overpowering is to let others be themselves, Leo. You get to make your own choices, so please let others make theirs. Do what you feel is right for you, but not while you're peddling what you think is right for others. Lead with your actions, not your words this week.

VIRGO

Aug. 23-Sept. 22

Think about transitions. Don't get so bogged down in the details of whatever you've got going on, but do investigate how you can gracefully traverse change. Consider your feelings as you make, because how you rise to the occasion is almost more important than what you do this week.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIRRA

Sept. 23-Oct. 22

If you get entangled in other people's crap you'll end up having a hard time getting free. It doesn't matter how strong you are, this is not the time to try to fix, save, or otherwise meddle in your loved ones' affairs. You have no way of predicting where people are really going in their process, so give 'em some space and let things play out.

SCORPIO

Oct. 23-Nov. 21

You deserve a break, Scorpio, and you're finally gonna get it! Enjoy your life this week as things are coming together for you, my friend. Your only job is to make sure you are checked-in with your heart and to honoring it. You are in a creative place; set the wheels in motion for great things to happen.

SAGITTARIUS

Nov. 22-Dec. 21

Clear the cobwebs from your mind so that you can get to work making sense of your feelings, and making choices that support them, Sag. You don't have to have all the answers, or even to feel fabulous, but it would behoove you so greatly if you could clear the decks and reconnect with that inner voice that guides you.

CAPRICORN

Dec. 22-Jan. 19

Your old worries and insecurities are trying to have a comeback tour and it isn't pretty. You're at the end of a deep emotional cycle and the universe wants to know if you have really changed. Interact with old fears in new ways. It won't be easy, but it's easier than staying in an internal rut.

AQUARIUS

Jan. 20-Feb. 18

This is the time to battle the internal demons you're struggling with. You need to be patient with yourself as you figure out where your top priorities lie, because you can't deal with everything at once. Set some goals and even a timeline for how to take care of you, and I promise it'll help ease your pains.

PISCES

Feb. 19-March 20

It might not seem this way, but so much of what you're going through is about your perspective. You'll feel better if you focus on what you've got instead of everything you don't. When you feel better you'll be able to identify what choices you need to make to have a more secure and happy life.

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358701-00. The following is doing business as STEVIE ENTERTAINMENT 452 Waller St. San Francisco, CA 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/03/2014. This statement was signed by Stevie Martinez. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 6/03/2014. Jun. 18, 25, Jul. 2, 9, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358573-00. The following is doing business as OYAJI RESTAURANT 3123 Clement St. San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 5/28/2014. This statement was signed by Naminorv Corporation. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 5/28/2014. Jun. 11, 18, 25, Jul. 2, 2014

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